MASON'S

NORMAL SINGER:

A COLLECTION OF VOCAL MUSIC

For Singing Classes, Schools, and Social Circles.

ARRANGED IN FOUR PARTS.

TO WHICH ARE PREFIXED THE ELEMENTS OF VOCAL MUSIC, WITH PRACTICAL EXERCISES.

By LOWELL MASON,
DOCTOR OF MUSIC, UNIVERSITY OF NEW YORK.

NEW YORK:
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PREFACE

"THE NORMAL SINGER." To be normal is to be according to rule, or right. A normal school for teachers, for example, if it be indeed normal, is not only a school where teachers are trained, but where they are trained in the right way, or in accordance with the facts or principles of normal human growth and attainment. A normal school must be right in the end which it contemplates, and in the means by which that end is to be attained; it must be, in short, a right school.

This book, the "Normal Singer," if it be indeed normal, must be right, or a book in which the principles of song are treated according to their true relation to the great work of education, or to human improvement, goodness and happiness. It must be right in the end at which it aims, and right in its detail, or in the means which it employs.

And what is the true end, office or mission of music as connected with the great work of human improvement? We answer, *principally* to awaken, quicken, draw out, and invigorate the emotive powers. Music is a revealer of the beautiful, and when unperverted, its home will be always found in the dwelling of the æsthetic; there it seeks the company of the tasteful, the refined, the elegant, the chaste, the pure, the true and the good. Music's highest and best influence is its moral influence. *Incidentally* it is a source of the purest pleasure, occupying leisure hours, and affording rest and refreshment to the wearied mind and body. "Gladness of heart is calmed and deepened by its power; and sorrow almost becomes enjoyment when expressed in song."* *Incidentally*, again, its practice promotes physical health; calming the mind, it also invigorates the body. And again, *incidentally*, its influence as a school exercise, when properly treated, is favorable to the growth of thought and judgment, or to general intellectual improvement. But, as has already been intimated, its first and highest office is found in the relations which it sustains to moral education, or to the training of the heart.

Like Adam in Eden, music needs an help-meet; and happily an Eve has been provided in poetry; or, perhaps, better to say that poetry is the Adam, and music the Eve, the former being the language of thought, and the latter that of emotion; thus, in this sense, is love subordinate to wisdom. Most important is it that each should be, not only pure in itself, but an help-meet for the other. But, alas! how have both fallen! "How is the gold become dim! how is the most fine gold changed!" Both are sadly perverted, so that it too often happens, not only that each in its individual capacity puts forth an influence most unfavorable to truth and goodness, but also, that they are

* Preface to the "Juvenile Lyre," by the editor of this work, the first school song book published in this country. 1831.

brought together by a mere mechanical or prudential alliance, although quite destitute of those mutual sympathies, from which alone their united strength can proceed.

From what has already been said, our *ideal* of a "Normal Singer" (School Song Book) may, perhaps, be gathered. We dare not hope that it has been realized, except in part, in the following pages, though we can say that we have kept these things in view at every step of our progress. Both words and music have been selected with reference to their normal character and influence; and sense and sound have been wedded on the normal principle of mutual likeness and sympathy.

The Poetry. We believe that every sentiment expressed in these little poetic pieces is normal, such as an intelligent and conscientious parent or teacher would, according to circumstances, desire to encourage, even to outward, habitual, persevering action. The introduction into schools of such songs as tend to mere levity, frolic, or idle mirth; or such as are low, coarse, or vulgar in thought or in language; or such as contain equivocal or ambiguous expressions, is most deeply to be regretted. Parents, teachers and others can not guard this avenue of evil with too watchful an eye. Such pieces have found no place in the "Normal Singer." We have not knowingly allowed the expression of any feeling or sentiment, which, when taken in its proper meaning, and understood according to its proper relations, is not believed to be normal, or in accordance with purity and goodness.

The Music. In this we have sought for such tones, both in succession and combination, as have seemed suitable as helps-meet for the poetry to which they are united; in melody and in harmony, pleasing, chaste, and pure. Of course, all such tunes as are associated with impure words (a source of deep moral defilement, insidious and subtle), have been excluded. Nor has the overcoming of difficulties in vocal gymnastics, or voice feats and tumblings, been regarded as a desideratum in the school-room; there is no attempt at mere execution for executions' sake; our design is not so much to furnish the means for training to such a mechanical or physical dexterity of voice, or to such a vocalization of instrumental music, as will excite wonder, amazement, astonishment, and the like, as it is to aid in the acquirement of that legitimate or normal use of the voice in song which affords true pleasure. We are not unmindful of the value of vocal execution; it should receive proper attention; but should always be regarded as subordinate to genuine expression. Goodness is more to be desired than greatness.

The Wedlock. We have tried to avoid such unhappy results as we have often seen springing from the ill-judged union of verse and song. Hence in our "Normal Singer" Poetry (the Adam) governs. Thought directs feeling: music (the charming Eve) the more gentle and lovely of the two, cheerfully submits; her nature inclines her so to do; modest and retiring she desires not to attract attention to herself, but only to express in her enchanting tones, and with a deep-felt emotion, the lyrics of her spouse.

We will add a few words as to the use of our little book in relation, first, to the analysis of the elements of music and of musical notation, and, second, as to the songs, tunes, &c.

1st. The Elementary. As this is designed principally for the teacher, it is treated mostly in an abstract manner; but the art of teaching, as every good teacher well knows, should proceed not according to the abstract, or deductive, but rather according to the concrete or inductive method. A description of the manner of instruction is not here attempted; it is left to those whose pedagogic profession implies a knowledge of the teacher's art.

2d. The Songs. On the use of these we make a single remark, viz., when a song is about to be sung, it is most important that its true design or end should be appreciated. Illustration: the true end of the "Song of praise," p. 64 (for example), is to bring up in the mind a true idea of Him who is glorious and holy, and whose goodness, truth and love endureth forever, and to call forth His direct praise. Again, the end of the song, "O come to the Garden," same page, is to recall or to anticipate through the imagination the delights of a walk in the garden, with its lilies, jasmin, and roses, and this closely associated with love to the teacher, and innocent recreation. Again, the true end of the song "Laura," p. 60, is the love of "Laura" for her goodness, sweetness, gentleness, her kindness to the sick and the poor, and especially for that love of hers by which she may be likened to Mary the sister of Martha (Luke x. 41). Again, the end of the song "Grasp the Sickle," p. 114, is joy in the harvest, and (figuratively expressed) patriotism, or the love of country. And so we may find a good or proper end, we believe, in every song contained in the "Normal Singer"; but we will now only allude to the devotional pieces at the close of the book, the end of which every one knows to be directly religious. That the pupils or singers (and all should sing) should be led to see, and seek for the true end of the song, or the reality, and not be left to satisfy themselves with the mere external forms of words or of music, is most important indeed. Yet how many sing merely for the song's sake, or for the sound's sake. They are like those, without love, whom the Apostle compares to "sounding brass, or a tinkling cymbal."

This book is designed not only for Normal Schools, but also for singing-schools and classes, and for all schools and classes; for families and social circles, and for all people who are, or who wish to become normal. The "Normal Singer" would raise its voice and call to universal song; it most ardently desires that a privilege so great should be enjoyed by every one. Let all then put forth their vocal powers, joining the general chorus in these delightful strains. Let parents and their offspring, teachers and their pupils, the high and the low, the rich and the poor; "kings of the earth, and all people; princes and all judges of the earth; both young men and maidens, old men and children," sing these normal songs, and, in the singing, seek to become truly normal.

MUSICAL NOTATION.

CHAPTER I.

General Division. Properties of Tones.

§ I. Musical sounds, or tones, have three essential properties, Length, Pitch, and Power. Hence elementary musical instruction is naturally divided into three departments:

1. Rhythmics, treating of the *length* of tones.
2. Melodics, treating of the *pitch* of tones.
3. Dynamics, treating of the *power* of tones.

CHAPTER II.

Rhythmics—Measures, Counting and Beating Time, Bars, Notes, and Rests.

§ II. *Measurement of Tones.* The length of tones is measured by a division of time into equal portions, called Measures, and Parts of Measures.

§ III. *Measures Indicated.* Measures, and parts of measures are indicated or manifested—1st, to the *ear*, by counting; 2d, to the *eye*, by motions of the hands, called Beats, or Beating Time, as *Downward Beat, Upward Beat.*

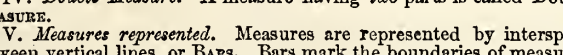
§ IV. *Double Measure.* A measure having *two* parts is called Double Measure.

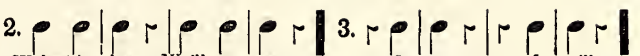
§ V. *Measures represented.* Measures are represented by interspaces between vertical lines, or Bars. Bars mark the boundaries of measures.

§ VI. *Length of Tones represented.* The comparative length of tones is represented by characters called Notes.

§ VII. *Silence.* Certain characters, corresponding to notes, are used to indicate silence, called Rests.

§ VIII. Training exercises.





Specimen of questioning on either of the foregoing exercises. How many measures are represented in the lesson? What is a measure? How is a measure manifested or indicated to the ear? To the eye? How many parts are there in a measnre? &c. How are measures represented? What are bars for? What characters are used to represent the length of tones? What are notes for? How many notes are there in the lesson? What does a note represent? How many rests are there in the lesson? What does a rest indicate? How many bars are there? What are bars for? &c., &c.

CHAPTER III.

Melodics.—The Scale commenced.

§ IX. Training exercises.

The above exercises, (and, in general, those which follow through the work), should first be sung to the syllable *la*, then, perhaps, to other monosyllables, as—no, why, yes, come, go, &c.. and, afterwards to the words printed below the notes.

The pupils may be questioned with respect to Rhythmics, as in Chapter II, and with respect to Melodics, as follows:—

Of how many tones is the lesson composed? *Ans.* Two. In what respect do these tones differ. *Ans.* In pitch; or, one is low and the other high; or, one is higher than the other. What is the name of the lower tone? *Ans.* One. Of the higher tone? *Ans.* Two. How can you tell one from the other? *Ans.* By hearing them. By what is the lower tone one represented to the eye? *Ans.* By the line. By what is two represented? *Ans.* By the space above the line. Sing one? Sing two? &c., &c.

§ X. The teacher may sing one after the lesson, or a similar one to the syllables *do, re;* then let the pupils do the same.

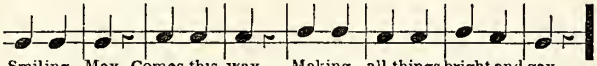
Questions. What syllable have we now sung to one? What syllable have we sung to two? What is the name of one? *Ans.* One. What is the name of two? *Ans.* Two. Is one's name one, or is it *Do?* *Ans.* One. What is the syllable which we have sung to one? Ans. *Do.*

CHAPTER IV.

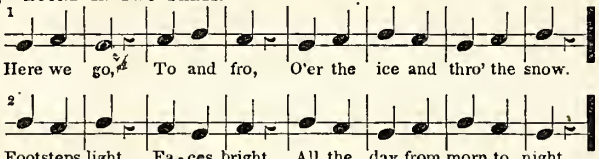
The Scale continued.

§ XI. Training exercises.

6.



7. ROUND IN TWO PARTS.



Question as before.

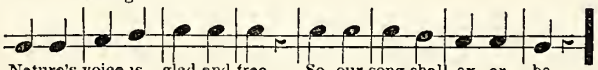
§ XII. Syllables may be introduced; Do, Re, MI, in connection with the foregoing, or similar lessons.

CHAPTER V.

The Scale continued.

§ XIII. Training exercises.

8.



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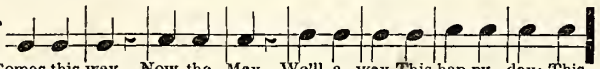
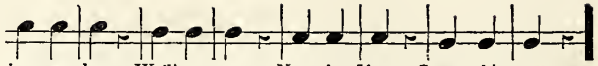




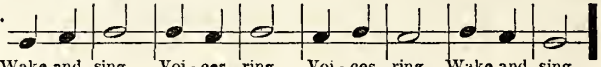
§ XIV. Syllables. Do, Re, Mi, FA. Question as before.

CHAPTER VI.

Rhythmics resumed. Longer Tone, and its corresponding Note.

§ XV. Training exercises.

10.



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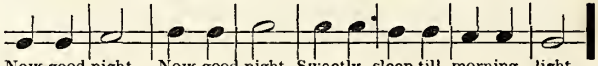


12.

§ XVI. The first form of measure, or that in which a separate tone is sung to each part of the measure, is called PRIMITIVE FORM OF MEASURE.

§ XVII. The second form of measure, or that in which one tone occupies both parts of the measure, is called DERIVED FORM OF MEASURE.

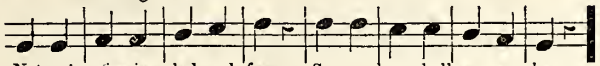
Questions. How many different lengths of tones have now been introduced? *Ans.* Two? What shall we call the long tone? *Ans.* Long. How many notes have been introduced? *Ans.* Two. What shall we call the note which represents the long sound? *Ans.* Long note. What is a tone? What is a note? How many forms of measure have been introdnced? *Ans.* Two. What is that form in which a tone is sung to each part of the measure, called? *Ans.* Primitive. What is the form of measure called in which two parts are united, or are occupied by one long tone? *Ans.* Derived. What is a measure?

CHAPTER VII.

Melodics resumed. The Scale continued.

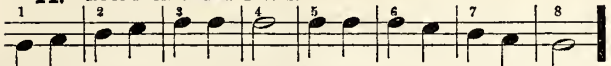
§ XVIII. Training exercises.

13.



Nature's voice is glad and free, So our days shall ev - er be.

14. ROUND IN EIGHT PARTS.



Raise your voice in cheer-ful song, Sing-ing loud and singing long.

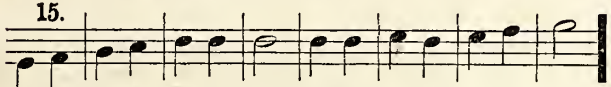
Syllables. Do, Re, Mi, Fa, SOL. Questions.

CHAPTER VIII.

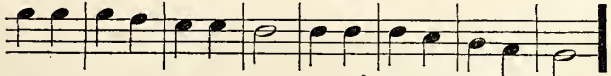
The Scale completed.

§ XIX. Training exercise.

15.



Let us with a cheerful mind Praise the Lord, for he is kind;



For his mer-cies shall en - dure, Ev - er faithful, ev - er sure.

Syllables. Do, Re, Mi, Fa, Sol, LA, SI, Do. Questions.

CHAPTER IX.

The Scale. Names and Definitions.

NOTE.—When the scale has become somewhat practically familiar to the pupils, they will be prepared to understand its names or definitions.

§ XX. *The Scale.* Musical sounds or tones, when considered with respect to the relation of pitch, are arranged in a certain series called the SCALE; thus the scale is a succession of eight tones, in a certain order of relative pitch.

§ XXI. *Names of the Tones of the Scale.* The tones of the Scale are named from the names of numbers, beginning with the lowest, thus:

ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ XXII. *The Staff.* The relative pitch of tones is represented by horizontal lines and the spaces between them; five lines, with their four intermediate spaces, constitute a character called the STAFF.

§ XXIII. *Degrees of the Staff.* Each line and each space of the staff is called a DEGREE; thus the staff contains nine degrees, counted upwards from the lowest.

§ XXIV. *Added Lines and Spaces.* The compass of the staff may be extended by additional lines above or below, called ADDED LINES, or LINES ABOVE, or LINES BELOW, or SPACES ABOVE, or SPACES BELOW. Added lines are also sometimes called LEGER LINES.

Questions. How many tones are there in the scale? What is the scale? What are the names of the scale-tones? What is the name of one? *Ans.* One. Of two? *Ans.* Two. &c. In what respect do the tones of the scale differ. *Ans.* Pitch. How is the pitch of the different tones represented? *Ans.* By the staff. How many lines are there in the staff? How many spaces? How many degrees? How is the length of tones represented? *Ans.* By notes. What characters are used to represent the order of succession of tones in a tune or melody, or in one of our lessons? *Ans.* Notes. What represents the pitch of tones? The Staff. What represents the *length*, and also the order of succession of tones? Notes. &c.

CHAPTER X.

Melodics. Absolute Pitch. Clefs.

§ XXV. *Absolute Pitch. Letters.* The pitch of tones independent of scale relationship, is called ABSOLUTE pitch; it is named from letters, as A, B, C, D, E, F, G.

§ XXVI. *C as One of the Scale. Key of C.* In the first steps of musical study, C is taken as the pitch of the tone one, or as the basis of the scale, and the scale is then said to be in the *key* of C. The order of the scale-tones in the key of C is thus: C is one, D is two, E is three, F is four, G is five, A is six, B is seven, C is eight.

NOTE.—It is not to be supposed that young pupils will understand, as yet, the subject of absolute pitch, and perhaps it may be better for the teacher merely to give out the letters as other names of the tones, (different from those heretofore used), without attempting any explanation of the necessity for them.

§ XXVII. *The Scale as represented on the Staff.* The scale may be represented on the staff in various positions; the two following are the most common: 1st, the tone one being represented by the *added line below;* 2d, the tone one being represented by the *second space.*

§ XXVIII. *Clefs.* To determine the position and pitch of the scale as represented on the staff, one of the letters is used as a guide or key, and when thus used is called a CLEF.

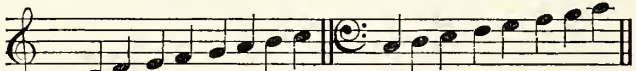
§ XXIX. *Clef-letters.* The letters commonly used as clefs, are F and G.

§ XXX. The *F-clef* is placed upon the *fourth line*, and determines the pitch of that line to be F.

§ XXXI. The *G-clef* is placed upon the *second line*, and determines the pitch of that line to be G.

The Scale represented by the G-Clef, KEY OF C.

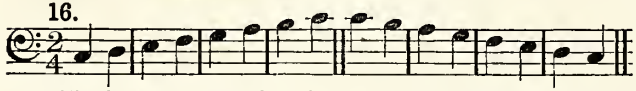
The Scale represented by the F-Clef, KEY OF C.



	1	2	3	4	5	6	7	8.	1	2	3	4	5	6	7	8.
Names.	C	D	E	F	G	A	B	C.	C	D	E	F	G	A	B	C.
Pitch.	Do	Re	Mi	Fa	Sol	La	Si	Do.	Do	Re	Mi	Fa	Sol	La	Si	Do.
Syllables.																

§ XXXII. Training exercise.

16.



War, he sung, is toil and trou-ble, Hon-or but an emp-ty bub-ble.

The difference of absolute pitch, indicated by the clefs, (an octave) need not receive attention at present.

CHAPTER XI.

Rhythmics resumed. Triple Measure.

§ XXXIII. A measure having three parts is called TRIPLE MEASURE. It has three beats, *downward*, *inward* or *hither*, and *upward*.

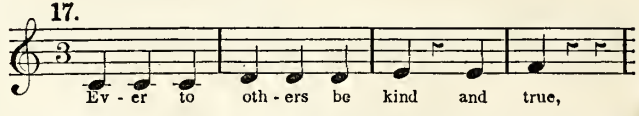
§ XXXIV. The primitive and derived forms in triple measure are presented in the following table:

	First Class.			*Second Class.*		
Primitive Form of Measure,	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥
First Derivative,	𝅗𝅥		𝅗𝅥	𝅗𝅥	𝅗𝅥	
Second Derivative,	𝅗𝅥	.				

NOTE.—Observe that the principle of classification is this: if the union of parts of measure begins with the first part, the derivative belongs to the first class, and if the union begins with the second part of the measure, the derivative belongs to the second class.

§ XXXV. Training exercises.

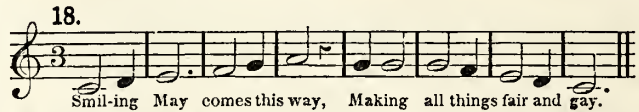
17.



Ev - er to oth - ers be kind and true,

As you would have them to be to you.

18.



Smil-ing May comes this way, Making all things fair and gay.

Questions. How many lengths of tones have been introduced? *Ans.* Three. What shall we call the new one? *Ans.* Longer. How many notes have been introduced? *Ans.* Three. How can we tell one note from another? *Ans.* By the form. How can we tell one tone from another? By the sound, or by its pitch. What is a tone? What is a note? Question also as to primitive and derived forms in triple measure.

CHAPTER XII.

Rhythmics continued. Quadruple Measure.

§ XXXVI. A measure having four parts is called QUADRUPLE MEASURE. It may be described by four countings, as *one*, *two*, *three*, *four;* or by four beats, as *downward*, *inward* or *hither*, *outward* or *thither*, and *upward*.

§ XXXVII. The following tabular view exhibits the different classes of derived forms, in quadruple measure.

* This may be regarded as irregularly in the third class; or as equally belonging to both the first and third classes.

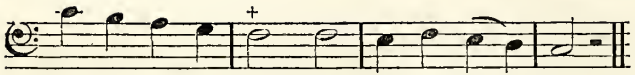
Question with regard to the primitive and derived forms of measure, &c.

§ XXXVIII. Training exercises.

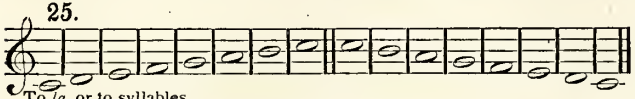
19.
Join we one and all, one and all, to sing the scale.
Join we one and all, one and all, to sing the scale.
20.
Join we one and all, and sing the scale.
Join we one and all, and sing the scale.

\+ Measures thus marked may be repeated one, two, three, or more times.

21.
Sing it loud and long, Sing it loud and long.
Sing it, weak or strong, Sing it, right or wrong.
22.
Join we one and all, one and all, with cheerful voice.
Join we one and all, one and all in song re - joice.
23.
Join we now and loud - ly sing, loud - - - ly sing,
Join we now and loud - ly sing, loud - - - ly sing.
24.
Join we now to sing, sing, mer - ri - ly sing,



25.



To *la*, or to syllables.

The scale as above written should be sung daily.

How many tones in rhythmics, (or as it respects length,) have now been introduced? *Ans.* Four. What shall the last, or longest, be called? *Ans.* Longest. What are the notes by which they are represented called? *Ans.* Note, Long Note, Longer Note, and Longest Note.

The names, both of tones and notes, may now be conveniently changed to quarter, half, three-quarters (or dotted half), and whole; the pupils may be led to suggest this change by directing their attention to the fractional relation of the length of tones as represented by notes. The pupils should be accustomed to parse the exercises, i. e. to examine them in respect to their rhythmic and melodic relations, and describe them, before or after singing.

CHAPTER XIII.

Melodics. Skips.

§ XXXIX. A melody or tune may proceed not only by the regularly successive steps or degrees of the scale, but also by skips.

§ XL. The easiest and most natural skips are those which occur between the tones *one*, *three*, *five* and *eight*.

The pupils shenld be gradually and perseveringly exercised on the various changes which may be produced by these tones, as indicated by the following tables.

ONE AND THREE.

1	3	1		1	3	5		3	1	5		5	1	3
3	1	3		1	5	3		3	5	1		5	3	1

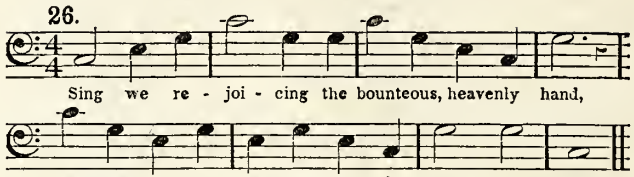
ONE, THREE AND FIVE.

ONE, THREE, FIVE AND EIGHT.

1	3	5	8		3	1	5	8		5	1	3	8		8	1	3	5
1	3	8	5		3	1	8	5		5	1	8	3		8	1	5	3
1	5	3	8		3	5	1	8		5	3	1	8		8	3	1	5
1	5	8	3		3	5	8	1		5	3	8	1		8	3	5	1
1	8	3	5		3	8	1	5		5	8	1	3		8	5	1	3
1	8	5	3		3	8	5	1		5	8	3	1		8	5	3	1

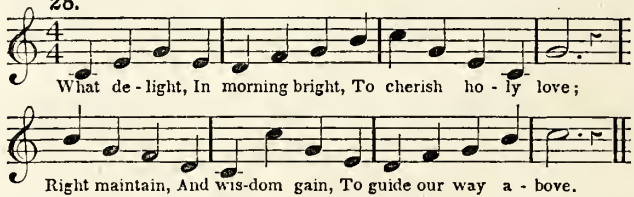
§ XLI. Singing exercises, in which various skips occur.

26.



27.

28.



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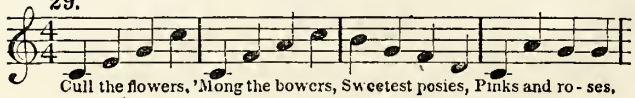
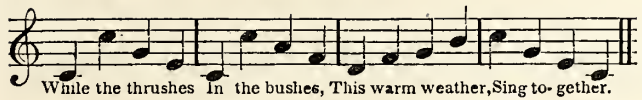




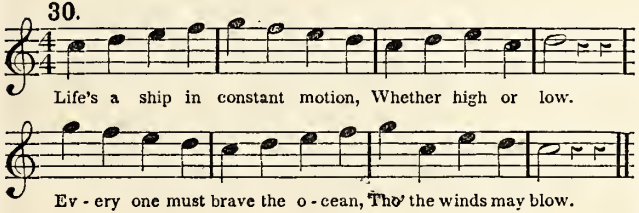
CHAPTER XIV.

Melodics. Extension of the Scale.

§ XLII. When tones higher than eight are sung, eight is to be regarded also as one, of an upper scale.

§ XLIII. Training exercises.

30.



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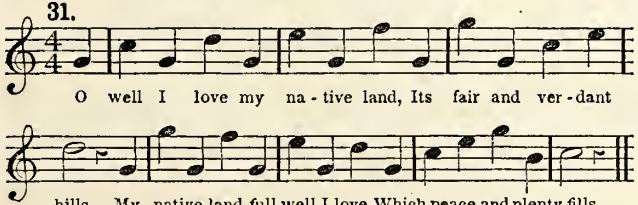
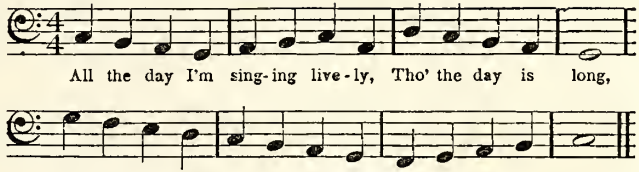
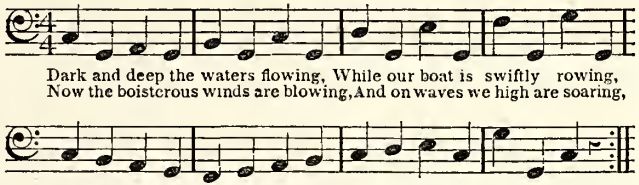


§ XLIV. When tones lower than one are sung, one is to be regarded also as eight, of a lower scale.

32. SINGING EXERCISES.



33.


Dark and deep the waters flowing, While our boat is swiftly rowing,
Now the boisterous winds are blowing, And on waves we high are soaring,
And the dis-tant thunder roaring, Bids us quickly seek the shore;
Yet we safe-ly reach the mooring, And our cares and fears are o'er.

CHAPTER XV.

Melodics. Intervals.

NOTE.—A true knowledge of intervals can only be communicated through the ear. Names, definitions, or illustrations may be given, while the pupil obtains no correct idea of the thing itself, which can only be acquired by a careful listening to tones, and comparison of them. The ear alone can appreciate or measure intervals. This subject is one which cannot be understood until the ear has been considerably trained; this is the reason why it has not been presented earlier in this course. After intervals have been taught, the following definitions will be easily understood.

§ XLV. The difference of pitch between any two tones is called an INTERVAL. Thus the difference of pitch between one and two is an interval.

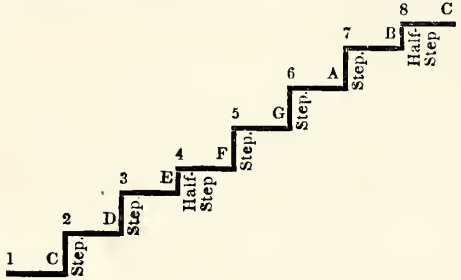
§ XLVI. In the regular succession of the tones of the scale, there are two kinds of intervals, large and small.

§ XLVII. The large scale-intervals are called STEPS; and the small scale-intervals are called HALF-STEPS.

§ XLVIII. The intervals of the scale occur in the following order:—between one and two, a *step;* between two and three, a *step;* between three and four, a *half-step;* between four and five, a *step;* between five and six a *step;* between six and seven, a *step;* and between seven and eight, a *half-step.*

NOTE.—The terms *tone* and *half-tone* are in common use to designate these intervals; but as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. As the word ladder (scale) is used for designating the series of tones called the scale, it is quite natural to carry out the figure, and borrow from the ladder the word *step*, by which to designate scale intervals.

ILLUSTRATION OF THE MUSICAL LADDER, WITH ITS STEPS; OR OF THE SCALE, WITH ITS TONES AND INTERVALS.



CHAPTER XVI.

Melodics. The Minor Scale.

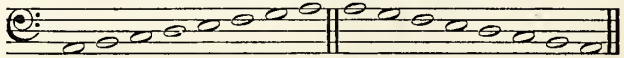
§ XLIX. In addition to the scale already explained, there is another scale, differing from that, in the relation or succession of its tones, or in the order of its intervals, called the MINOR SCALE; it is the *soft* scale of the Germans.

NOTE.—The scale which has already been explained, based on C, or of which C is one, may now be called the *Major Scale.*

§ L. The natural minor scale is based upon A, or upon six of the major scale.

EXAMPLE.

The Natural Minor Scale represented in Notes, with the names of its Tones, their Pitch, and the syllables applied to them in solfaing.

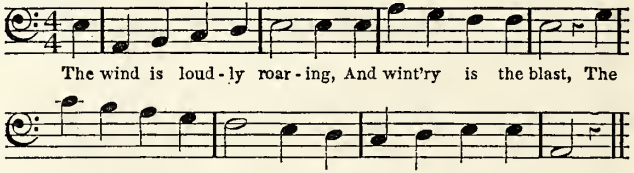


Names.	1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1.
Pitch.	A	B	C	D	E	F	G	A.	A	G	F	E	D	C	B	A.
Syllab.	La	Si	Do	Re	Mi	Fa	Sol	La.	La	Sol	Fa	Mi	Re	Do	Si	La.

NOTE.—The explanation here given refers to the *natural* Minor Scale only; the *artificial* Minor Scale will be explained hereafter.

§ LI. Singing exercises.

34.



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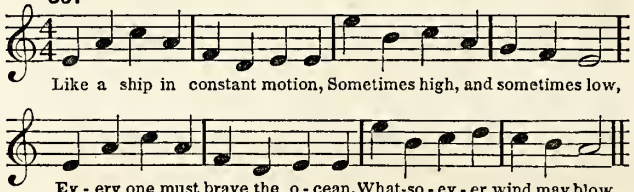


CHAPTER XVII.

Rhythmics. Eighth Notes.

§ LII. The parts of a measure may be divided, or two tones may occur on one part; notes representing these shorter tones are called eighths.

§ LIII. Training exercises.

NOTE.—It is not supposed to be necessary to give exercises in sixteenth notes.

CHAPTER XVIII.

The Chromatic Scale.

§ LIV. *Intermediate Tones.* Between those tones of the scale which form the interval of a step, an intermediate tone may be introduced; thus, intermediate tones may occur between one and two, two and three, four and five, five and six, and six and seven; but not between three and four, and seven and eight, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals known in the musical system.

§ LV. *Names of Intermediate Tones.* The intermediate tones are named from the scale-tones between which they occur, but with the addition of the word SHARP or FLAT prefixed or suffixed, to distinguish the name of the former from those of the latter. Thus, the intermediate tones between one and two, or between C and D, may be named from either of these; if named from one, the word sharp is prefixed, and it is called SHARP-ONE; if named from two, the word flat is prefixed, and it is called FLAT-TWO; again, if named from C, the word sharp is suffixed, and it is called C-SHARP; or if named from D, the word flat is suffixed, and it is called D-FLAT. The same principle is applied to the naming of all the other intermediate tones.

NOTE.—The word sharp, when thus used as the name of a tone, signifies higher; by sharp-one is meant a tone which is higher than one, yet not so high as two; again, the word flat, when thus used as the name of a tone, signifies lower; by flat-two is meant a tone which is lower than two, yet not so low as one.

§ LVI. *Representation of Intermediate Tones.* An intermediate tone is represented by the same degree of the staff as is the scale-tone from which it is named; thus, the tone sharp-one is represented by the same degree of the staff as is the tone named one, but with a character prefixed to it, called a SHARP (♯). So, also, the tone named flat-two is represented by the same degree of the staff as is the tone named two, but with a character prefixed to it, called a FLAT (♭).

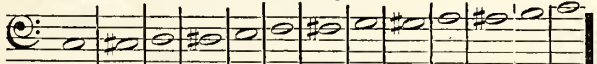
NOTE.—It will be observed that the words sharp and flat are used both as names of tones, and as names of characters, signs, or marks of notation.

§ LVII. *Chromatic Scale.* A scale consisting of thirteen tones, including the eight scale-tones, and the five intermediate tones, having twelve intervals of a half-step each, is called the CHROMATIC SCALE.

§ LVIII. *Diatonic Scale.* The scale which was first described is called the DIATONIC SCALE. The minor scale is also diatonic.

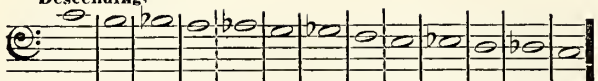
EXAMPLE.

Ascending. *The Chromatic Scale represented.*



Names.	1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8.
Pitch.	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C.
Syllables.	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do

Descending.



Names.	1	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1.
Pitch.	C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.
Syllables	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do.

NOTE.—The letter i should always receive the sound of ee in the above syllables; thus *Di* is pronounced Dee. *Ri* is pronounced Ree, etc. Again, the letter e should always receive the sound of the English long a, so that *Se* is pronounced Say, *Le* is pronounced Lay, etc.

§ LIX. Sharps and flats (characters or signs) continue their significance throughout the measure in which they occur, and also from measure to measure when the same tone is to be repeated, or until canceled by a note written upon some other degree of the staff.

NOTE.—The teacher should be careful to cause his pupils to understand that C♯ is not C raised or elevated, and that D♭ is not D lowered or depressed, but that the tone C♯ or D♭ (by whichever name it may be called) is an independent tone, being in pitch between C and D. It is not possible to elevate or to depress the pitch of a tone. Absolute pitch is, of course, unalterable. The error here pointed out is found in most treatises on music, see "Manual of the Boston Academy of Music," and various other elementary books. It is equally untrue, to say that a sharp raises or elevates, or lowers or depresses a note.

§ LX. Sharps and flats are canceled, or their significance is terminated by a sign called a NATURAL (♮).

NOTE.—Practical exercises are omitted under this head, since it is generally preferable that an ability to sing chromatic passages should be acquired in connection with tunes, or melodies, in which they are found.

CHAPTER XIX.

Diatonic Intervals.

§ LXI. In addition to the scale-intervals, or to the intervals belonging to the scale in its regular progression, called steps and half-steps, there are also intervals occasioned by a departure from the regular scale order, or by skipping: as SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, and OCTAVES, and these may be MAJOR or MINOR, *i. e.*, larger or smaller.

§ LXII. Intervals are always reckoned from the lower tone upward, unless otherwise expressed.

NOTE.—Tables, or descriptions of these intervals are omitted, as well as exercises in them, since they are better learned by a concrete than by an abstract practice.

CHAPTER XX.

The Minor Scale, continued.

§ LXIII. In addition to the natural form of the Minor Scale, as already explained, there are also others, which, being altered from the natural, may be called artificial forms.

§ LXIV. The first in the present order is that which differs from the natural form by the introduction of the tone *sharp seven*, and which is often called the *Harmonic* Minor Scale.

EXAMPLE.

La Si Do Re Mi Fa *Si* La. La *Si* Fa Mi Re Do Si La.

× A half step. ‡ A step and a half step.

§ LXV. The second is that which differs from the natural form in ascending, by the introduction of *sharp six* and *sharp seven*, but in descending, returns to the natural form; it is often called the *Melodic* Minor Scale.

EXAMPLE.

La Si Do Re Mi *Fi Si* La. La Sol Fa Mi Re Do Si La.

NOTE.—Composers and theoretic writers present still other forms of the minor scale, but which it can be of no practical importance to explain.

§ LXVI. The natural minor scale commences with A, or A is taken as its pitch, or as one; and as A is six of the major scale of C, it follows that the minor scale is based upon six of the major scale.

NOTE.—The pupils should be reminded that the word natural, as here used, has reference only to the *name* of the pitch of the scale, and its *representation* to the eye.

§ LXVII. The minor scale, based upon six of the major scale, is called its *relative minor;* and the major scale, based upon three of the minor scale, is called its *relative major.*

NOTE.—Practical exercises are omitted here, but will be found in connection with the transposition of the scale.

CHAPTER XXI.

Transposition of the Scale.

§ LXVIII. When the scale is based on C, it is said to be in its natural position, or natural; but the pitch of the scale may be changed, and, when any other pitch than C is taken as one, the scale is said to be TRANSPOSED.

NOTE.—The transposition of the scale consists not in any change of the position of the notes by which it is represented on the staff, for it may be represented in different positions, while its pitch remains the same, or it may be represented in the same position while its pitch is changed; but it consists in changing the pitch, or in taking some other pitch besides C, as one, or as the basis of the scale.

§ LXIX. The letter which is taken as the pitch of the scale, or as one, is called the KEY LETTER, or simply the KEY. Thus, if C be taken as one the scale is said to be in the KEY OF C; if D be taken as one, the scale is said to be in the key of D, and so on. By the key of C, is meant that the scale is based on C, or that C is taken as one; by the key of D is meant that the scale is based on D, or that D is taken as one, and so on.

§ LXX. In transposing the scale, its proper relations, or its proper intervals, must be preserved; thus, if the transposition be from C to G, or if G be taken as one, the tone, which is a step higher than G, named by another letter (A), will necessarily be two; that tone which is a step higher than A, named by another letter (B), will be three; the tone which is a half-step higher than B, named by another letter, (C), will be four; and so on.

§ LXXI. This scale relationship, or the proper order of scale intervals, must be preserved by the introduction, or use, of the intermediate tones, or the tones named sharp or flat; or, in other words, in transposing the scale, it is necessary to omit certain tones belonging to the key, from which the transposition is made, and to introduce such intermediate tones as may be required to constitute the new key.

NOTE.—The difficulty in transposing the scale consists in the transfer of absolute to relative pitch.

CHAPTER XXII.

Transposition of the Scale by Fifths.

§ LXXII. First transposition of the scale by fifths, from C to G. All the tones which constitute the key of C will be found to belong also to the key of G, with the exception of F.

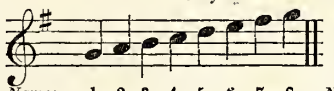
§ LXXIII. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight* in this transposition, it is necessary to omit F, and to take F sharp as seven in the new key.

§ LXXIV. The sign of F sharp (♯) is placed at the beginning of the staff, immediately after the clef, and is called the SIGNATURE (sign) of the key. Thus, the signature of the key of G, and also of its relative minor E, is one sharp, or F sharp. The signature of the key of C, and also of its relative minor A, is said to be natural.

NOTE.—The true idea of transposition cannot be acquired from verbal explanations, or descriptions, or from signs, diagrams, or ocular illustrations; the subject can only be fully appreciated by the presentation of the reality through the ear. The words used to define transposition, or the signs of transposition, are often mistaken for the reality, and pupils are supposed to understand the thing itself, when they have only been made acquainted with its nomenclature, or with the manner of its representation.

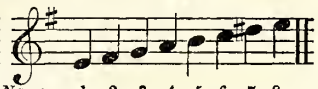
§ LXXV. EXAMPLES.

Scale in G Major.



Names.	1	2	3	4	5	6	7	8.
Pitch.	G	A	B	C	D	E	F♯	G.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in E Minor.

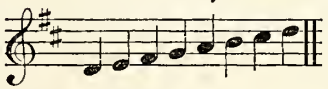


Names.	1	2	3	4	5	6	7	8.
Pitch.	E	F♯	G	A	B	C	D♯	E.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	Do.

§ LXXVI. The scale in the key of D, and relative minor; F♯ and C♯.

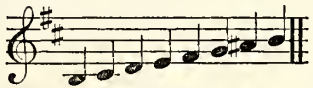
EXAMPLES.

Scale in D Major.



Names.	1	2	3	4	5	6	7	8.
Pitch.	D	E	F♯	G	A	B	C♯	D.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in B Minor.

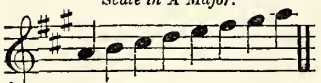


Names.	1	2	3	4	5	6	7	8.
Pitch.	B	C♯	D	E	F♯	G	A♯	B.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

§ LXXVII. The scale in the key of A, and relative minor; F♯, C♯, and G♯.

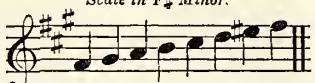
EXAMPLES.

Scale in A Major.



Names.	1	2	3	4	5	6	7	8.
Pitch.	A	B	C♯	D	E	F♯	G♯	A.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in F♯ Minor.



Names.	1	2	3	4	5	6	7	8.
Pitch.	F♯	G♯	A	B	C♯	D♯	E♯	F♯.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

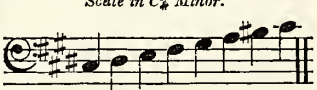
§ LXXVIII. The scale in the key of E, and relative minor; F♯, C♯, G♯, and D♯.

EXAMPLES.

Scale in E Major.

Names.	1	2	3	4	5	6	7	8.
Pitch.	E	F♯	G♯	A	B	C♯	D♯	E.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in C♯ Minor.



Names.	1	2	3	4	5	6	7	8.
Pitch.	C♯	D♯	E	F♯	G♯	A	B♯	C♯.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

CHAPTER XXIII.

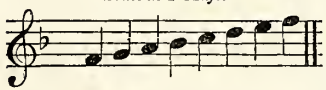
Transposition of the Scale by Fourths.

§ LXXIX. First transposition of the scale by fourths; from C to F. To preserve the identity of the scale, or the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

§ LXXX.

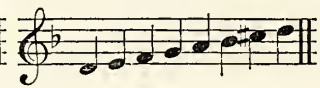
EXAMPLES.

Scale in F Major



Names.	1	2	3	4	5	6	7	8
Pitch.	F	G	A	B♭	C	D	E	F.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in D Minor.

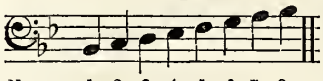


Names.	1	2	3	4	5	6	7	8.
Pitch.	D	E	F	G	A	B♭	C♯	D.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

§ LXXXI. The scale in the key of B♭ major, and relative minor; B♭ and E♭.

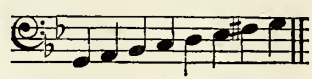
EXAMPLES.

Scale in B♭ Major.



Names.	1	2	3	4	5	6	7	8.
Pitch.	B♭	C	D	E♭	F	G	A	B♭.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in G Minor.

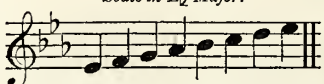


Names.	1	2	3	4	5	6	7	8.
Pitch.	G	A	B♭	C	D	E♭	F♯	G
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

§ LXXXII. The scale in the key of E♭ major, and relative minor; B♭, E♭, and A♭.

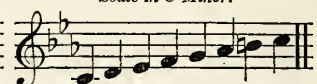
EXAMPLES.

Scale in E♭ Major.



Names.	1	2	3	4	5	6	7	8.
Pitch.	E♭	F	G	A♭	B♭	C	D	E♭.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in C Minor.

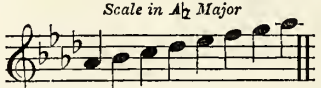


Names.	1	2	3	4	5	6	7	8.
Pitch.	C	D	E♭	F	G	A♭	B	C.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

§ LXXXIII. The scale in the key of A♭, and relative minor; B♭, E♭, A♭, and D♭.

EXAMPLES.

Scale in A♭ Major



Names.	1	2	3	4	5	6	7	8.
Pitch.	A♭	B♭	C	D♭	E♭	F	G	A♭.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Scale in F Minor.

Names.	1	2	3	4	5	6	7	8.
Pitch.	F	G	A♭	B♭	C	D♭	E	F.
Syllables.	La	Si	Do	Re	Mi	Fa	*Si*	La.

We do not suppose it to be necessary to give examples, beyond those keys which are indicated by four sharps or four flats.

CHAPTER XXIV.

Appoggiatura. Turn. Shake or Trill. Portamento.

§ LXXXIV. *Passing Tones.* Tones not essentially belonging to a melody are often introduced into music, called PASSING TONES. They are sometimes represented by notes of smaller size than those in which the music is written, though this distinction is not generally observed.

§ LXXXV. *Appoggiatura.* When a passing tone precedes an essential tone on an accented part of a measure, it is called an APPOGGIATURA.

§ LXXXVI. *After Tone.* When a passing tone follows an essential tone, on an unaccented part of a measure, it is called an AFTER TONE.

§ LXXXVII. *The Shake or Trill.* A rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a SHAKE or TRILL.

§ LXXXVIII. *The Turn.* A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a TURN.

§ LXXXIX. *Portamento.* When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide, from one tone to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called PORTAMENTO.

NOTE 1.—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay often, most sadly misrepresented, caricatured, or counterfeited, and coarse slides, or vocal avalanches are heard in its place, Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks" to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

NOTE 2.—The ornaments, graces, or embellishments of vocal music, some of which have been merely glanced at in this chapter, with the partial exception of passing tones, cannot be said to belong to ordinary singing, and certainly not to choir or chorus-singing. The turn, the shake, and the portamento, rather belong to that artistic style which can only be acquired by the few possessing naturally great flexibility of voice, accuracy of ear, quickness of musical perception, and habits of persevering application; nor should they be attempted, even by these, until they have been carefully studied for years under the direction of an accomplished teacher.

CHAPTER XXV.

Dynamics. Degrees of Power.

§ XC. *Mezzo.* A musical sound of medium power or force is called MEZZO, (pronounced met-zo;) such a sound is indicated by the term *mezzo*, or by an abbreviation of it, as *mez.*, or by its initial, *m.*

§ XCI. *Piano.* A tone somewhat softer than mezzo, or a soft tone, is called PIANO, (pee-ăh-no,) and is indicated by the term *piano*, *pia.*, or *p.*

§ XCII. *Forte.* A tone somewhat louder than mezzo, or a loud tone, is called FORTE, (for-te. or four-te,) and is indicated by the term *forte*, *for.*, or *f.*

§ XCIII. *Pianissimo.* A tone softer than piano is called PIANISSIMO, (pee-ăh-níss-i-mo,) and is indicated by *pp.*

§ XCIV. *Fortissimo.* A tone louder than forte is called FORTISSIMO, (fore-tiss-i-mo,) and is indicated by *ff.*

NOTE.—There are also modifications of the above-mentioned degrees of power, as *Mezzo-Forte*, *Mezzo-Piano*.

CHAPTER XXVI.

Dynamics. Form of Tones.

§ XCV. *Organ Form.* A tone commenced, continued, and ended with an equal degree of power, is called an ORGAN FORM, or an ORGAN TONE. It may be indicated by parallel lines, thus: ═══.

NOTE.—The Organ Tone is not often used in vocal music, except in passages in which one part holds a steady tone for a considerable time, while the other parts sing various harmonies.

§ XCVI. *Crescendo Form.* A tone commencing piano, and gradually increasing to forte, is called CRESCENDO, (cre-schen-do.) It is indicated by *cres.*, or by two divergent lines, thus: <.

§ XCVII. *Diminuendo Form.* A tone commencing forte, and gradually diminishing to piano, is called DECRESCENDO or DIMINUENDO, (de-cre-schen-do, or dim-in-oo-en-do.) It is intimated by *decres.*, *dim.*, or by two convergent lines, thus: >.

§ XCVIII. *Swell.* A union of the crescendo and the decrescendo produces the SWELL FORM; indicated by the union of the divergent and convergent lines, thus: <>.

NOTE.—The swell is sometimes called the *Drawn Tone;* the term *Messa di voce* is also used to designate this tone-form. The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer."—The application of Crescendo, and Diminuendo to phrases and sections, or to passages of several measures, is comparatively easy, and constitutes one of the greatest beauties of choir singing.

§ XCIX. *Pressure Form.* A very sudden crescendo or swell, is called the PRESSURE FORM. It is marked <, or <>.

NOTE.—This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs mostly to burlesque, to the ludicrous, or to the comic, in singing.

§ C. *Sforzando.* A tone which is produced very suddenly and forcibly, and instantly diminished, is called an EXPLOSIVE TONE, or SFORZANDO, or FORZANDO, (sfort-zan-do, or fort-zan-do.) It is designated thus, >, or by *sf.*, or *fz.*

NOTE.—This tone-form is of great importance both to the speaker and to the singer. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent on it; indeed, *some degree* of it is usually needed in the very first utterance of the voice, for without it the tone will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or wind instruments produce their tones, or in the very first utterance of a tone, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity, and lifelessness so prevalent in vocal music, and especially in choir-singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far indeed from this, but the *element* of Sforzando is to tones the life-giving power. It is, however, very liable to be overdone, and even caricatured; it requires, therefore, much discretion in its application, for, unless it be directed by good taste, it will be likely to degenerate into a mere lungeing or jerking of the voice, grunt-like, coarse, and disagreeable.

CHAPTER XXVII.

Emission of Tone. Purity of Tone. Words, &c.

NOTE.—If there is anything of elementery importance in teaching singing-classes, it is that of vocal utterance, or the emission of the voice. This should engage the most careful attention of the teacher from the very first attempts of the pupil to produce musical sounds. A good delivery of the voice, and also purity of tone, should be sought for in the very first lessons, and they should be kept constantly in view during the whole course of instruction.

§ CI. *Emission of Tone.* Vocal utterance, or the emission of tone, should be instentaneous. decided, and firm; without drawling, hesitancy, unsteadiness, and the like. The tone should be produced by a very distinct movement or motion of the glottis, which, being shut, is suddenly opened for the emission of the sound, as by a "vigorous shock." This motion, or "shock of the glottis," has been compared to the action of the lips energetically pronouncing the letter p, or to the action in the vault of the pelate in articulating the hard c, as in come, or k, as in kind. The tone thus produced strikes the ear at the precise point of time, as by percussion. Like a spark from a living coal, it has life and power, and makes itself felt. Garcia, in his "Singing-School," says, "I recommend the shock of the glottis as the only means of obtaining sounds purely and without bungling;" and again he says, "the master must insist on the tones being attained by the shock of the glottis."

NOTE 1.—Any one who gives attention to the production of tones by a good instrumentalist, or to the manner in which they strike the ear when the attack is made upon them, or when they are first brought forth by a skillful player, cannot fail to observe their great superiority in promptness and energy of delivery to those usually heard in singing. The contrast between the delivery of instrumental and vocal tones in a performance of choral music with orchestral accompaniment is very great; while the instrumental tones will be given with decision, pith, and character, the voice will be tardily drawn out, heavy, dull, and lifeless. Indeed, choir or chorus-singing can seldom be heard without revealing the fact that whatever proficiency may have been made in reading music, so far as it relates to time and tune, the proper use of the vocal organs in enunciation or emission of tone has been sadly neglected.

NOTE 2.—Caution. In the attempt to acquire the true delivery of the voice, there is danger that one may go too far, and substitute a shock of the lungs, or of the chest, or of the whole vocal region for one of the glottis merely. This may result in a violent outbreak, rough and boisterous, calling forth the remark, "he sings by main force." It hardly need be said that this extreme should be avoided. There is a proper medium for the utterance of tones, between a careless, indolent, drawling manner on the one hand, and a terrible vocal eruption on the other.

NOTE 3.—Let it not be supposed that an accurate idea of the production of vocal tones can be communicated by any attempt at description; the true idea can only be imparted by illustration, or by living example. No one who cannot himself produce a tone in a proper manner, can teach a pupil to do so, for by pattern, or by example, the work must be done. As it is of little use for a men to preach religion who is not himself a virtuous or good man, so the work of a teacher of vocal music, who, in addition to good definitions or descriptions, does not also give good vocal examples, cannot be of much value.

§ CII. *Purity of Tone.* A tone is pure when it is full, round, sonorous, and resonant, and when no extraneous sound is mixed with it; it is impure when it is stifled or muffled, when it is guttural or nesal, or when it partakes of an asperated, husky, or hissing quality.

NOTE.—"The purest tone is obtained, first, by flattening the whole length of the tongue; second, by partially raising the veil of the palate; third, by seperating the pillars at their base."—GARCIA.

NOTE.—The complaint is often made that the words cannot be heard, or are not cerefully spoken in singing; but it cannot be expectrd that one who delivers the voice (tones) in a careless, indifferent, lifeless manner, should articulete or pronounce words in any other way, whereas, if the habit of a careful utterance or emission of tones has been formed, it is almost sure that there will be a corresponding attention to words. A proper production of tones is a pre-requisite to a good enunciation of words.

§ CIII. *Vowel or Tonic Elements.* It is upon the tonic sounds (rowels), only, that the voice should dwell in singing. They should be formed with accuracy, and carefully prolonged, without change. To insure this, the seme position of the vocal orgens should be preserved during the whole continuance of a tone; no chenge or motion of the throat, mouth, or tongue, nor indeed of the heed or body, should be permitted.

NOTE.—It is a very common fault for singers to pass from the tonic element, and to allow the voice to dwell upon a subordinate sound; as the vanish of a compound tonic element, or some succeeding or final consonant sound admitting of prolongetion. Thus, for example, the word arm, is often erroneously sung a---r---m, or ar-----m, instead of a----m; the word great, is sung grea---e---t, or greae-----t, instead of grea-----t; the word charge, is sung cha---r---ge, or char---ge, instead of cha----ge; the word feer, is sung fear----, or fe--ar---instead of fe-----ar. It would be easy to multiply exemples, but these must suffice.

§ CIV. The most important vocal element to the singer is that which is heard in the word *ah*, as in arm, harm, charge, calm, etc., and which is represented by the letter a with two dots over it, thus, ä. This is the richest, most open, broad, and euphoneous sound that can be found in any language, or that can be produced by the human voice. It is also the most natural sound, for, while all other sounds require some preparation or modification of the vocal organs, this is produced by merely dropping the under jaw, so as to open the mouth in the most easy and natural way. It is of great importance that the pupil should acquire the true sound of this element, since it prepares the way for all the others.

NOTE.—This is not the place to attempt a full description of the elements of the language; a teacher of vocal music must be supposed to be familiar with these. It may be well, however, to say, that the tonic element heard in the verb Do (Doo), will be found very useful, especially for softening and smoothing the voice.

§ CV. *Consonants.* These should be delivered quickly, smartly, distinctly, and with the greatest precision. Yet, since they do not sing, they should be given with no more force than is necessary clearly to identify the word spoken. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in the artienlation of words.

§ CVI. *Accent, Emphasis, and Pause.* The laws to which accent, emphasis, and panse are subject in reading, should, in general, be observed, in singing; but if poetry is to receive a musical expression, it must be, to some extent, subjected to the laws of music;

yet the laws of music must not be permitted to conflict with those of elocution, but such a liberal interpretation of both must be allowed as will enable the singer most happily and effectively to unite the two—speech and song.

§ CVII. *Common errors.* The following are among the common faults, even of those who have given considerable attention to vocal music.

1. The sound of *a* in fate for that of *a* in fat or hat; as ātone for atone, other words in which the same error is often heard are, adore, among, amid, alone, amaze, alarm, awake, away, above, about, afar, again, agree, arise, &c.

2. The sound of *i* in pine for that of *i* in pin; as divert for divert; other words are, digress, direct, divulge, fertile, hostile, engine, &c.

3. The sound of o in no, for that of o in done; as, testimony for testimony; other words are, nugatory, patrimony, matrimony, dilatory, &c.

4. The substitution of *er* for *ow*; as foller for follow; other words are, window, sorrow, widow, pillow, shallow, fellow, &c.

5. The omission of *g* in such words as end with ing; as runnin for running; other words are, writing, speaking, walking, singing (sinin), &c.

6. The omission of the soft *r*; as laud for Lord; other words are, storm, morning, war, far, star, depart; also, fust for first, bust for hurst, &c.

7. The omission of the characteristic feature, or trilling of the hard *r*, in such words as great, gracious, grand, green, repent, return, rich, rest, rough, right, wrong, and generally where the *r* precedes a vowel.

8. The omission of the letter *h*, in such words as when, why, which, while, whence, hail, heaven, hope, happy, &c.

9. The aspiration of the *h* in words in which it should be silent, as humble for umble, &c.

10. The substitution of a harsh hissing sound (snake-like) for the more mild yet penetrating whistle which the letter *s* properly represents.

11. *C*ummand for command; the same error is heard in the words complete, comply, commend, correct, corrupt, &c.

12. Goodniss for goodness; the same error is heard in endless, matchless, boundless, anthem, forget, &c.

13. Evidu*e*nce for evidence; the same error may be observed in silence, prudence, ardent, excellent, providence, influence, contentment, judgment, even, &c.

14. Verbul for verbal; so, also, in infant, dormant, countenance, musical; also in appear, arrive, abjure, gentleman, &c.

15. Regelar for regular; so, also, in educate, singular, articulate, perpendicular, &c.

16. Joining the last letter of a word with the following word; this is a very common fault. The following examples are useful for illustration and practice:

A nice house, for an ice house.	The soldier's steer, for the soldier's tear.
A nox, for an ox.	That lasts till night, for that last still night.
This sour, for this hour.	On neither side, for on either side.
Such a notion, for such an ocean.	Bear u' sonward, for bear us onward.

17. The following are also common errors:

Agin for agāin.	Fountāne for fountain.	Hev for have.
Agāne for agāin.	Pasters for pastures.	Sence for since.
Solitood for solitude.	Tcw or tne for two.	Setting for sitting.
Toon for tune.	Shell for shall.	Wuth for worth.
Yaller for yellow.	Hed for had.	Fortin for fortune.
Mountāne for mountain.		

The word *and* is often narrowed down so as to sound like end, or yeand, yet with a kind of nasal snarl or mewl, by which it is easy to be distinguished from a proper human sound. Arnd is the opposite extreme, equally to be avoided.

The word *amen* should not be sung āmen, or ay-men, but always ämen or ah-men. Awe-men is the opposite extreme.

Jerusalem is often improperly pronounced Jee-ru-say-lem.

§ CVIII. A few hints follow:

1. The indefinite article, represented by the letter a, should never receive the sound of ā, (as in ale or in fate,) but a sound nearly the same as is heard in had or in hat; or perhaps a shade broader, or towards that of ä; yet it must never be ä (ah).

2. The definite article (t-h-e) should never receive the sound of thee; but when it comes before a vowel the e should receive nearly the same sound as is heard in the word pin, or perhaps a shade nearer to ē; when it occurs before a consonant, its vowel sound should be the same as that of the indefinite article.

3. The word *my* in the solemn style in which it usually occurs in psalmody, should receive the long sound of i, as my God, (mī); but in familiar style, even in sacred poetry, it should receive the sound of short i; in the passage, "I myself will awake right early," the word myself should be pronounced with the sound of i in him.

4. The termination *ed* in chanting the psalms, in such words as bless-ed, sav-ed, form-ed, prepar-ed, &c., should be distinctly pronounced as a separate syllable; the solemnity of the style requires it.

5. The word *wind*, in common conversation, and in reading prose, is universally pronounced with the sound of i as in pin, win, &c. In poetry, on the contrary, it is common to give it the sound of i in mind, find, &c. Professional singers always adopt the latter usage, and pronounce the word wīnd. Which of the two shall prevail in church-singing should depend upon custom. As everything eccentric, affected, or pedantic should be avoided, perhaps the safest course for choirs is to follow the minister, and pronounce wīnd or wind, according to his example.

6. The word *heaven* is sometimes used by the poets in one and sometimes in two syllables; thus, in the line, "Bread of heaven," it is made to consist of two syllables; but in singing, as in speech, it should always be pronounced in a single syllable, or heav'n. The words lyre, wire, hour, &c., should also be pronounced in one syllable.

§ CIX. Finally, in all vocal performances close attention should be given to both words and music. The singer should grasp the spirit of both, and make them his own; he should make an entire surrender of himself to his work, throw in his whole soul into the performance, and produce a living song, which shall draw out in a right direction his own heart, and the hearts of those who hear; so shall he produce the effects for which music is designed, and admirably adapted.

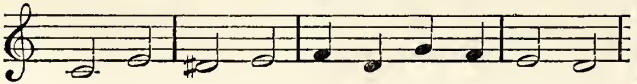
ELEMENTARY EXERCISES.

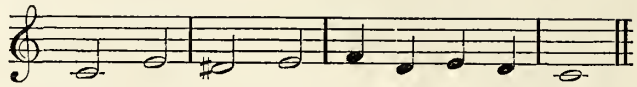
ELEMENTARY EXERCISES to be used in connection with the teaching of the Chromatic Scale, the Minor Scale, &c.

40.—*Sharp-four and Flat-six.* Five will serve as a guide to either of these tones.

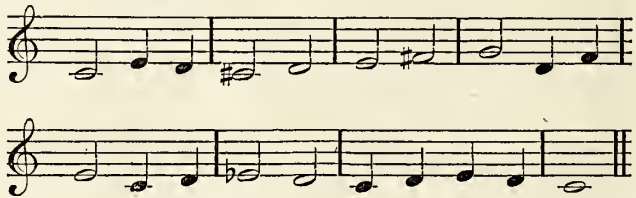
41.

42.—*Sharp-two.* Three will guide to this tone.

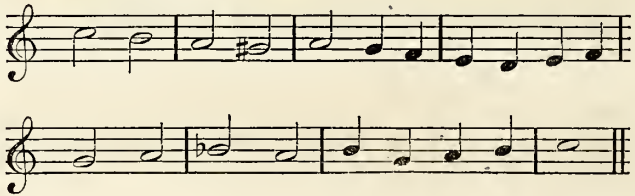




43.—*Sharp-one and Flat-three.* Two will guide to either of these tones.



44.—*Sharp-six and Flat-seven.* Six will guide to either of these tones.

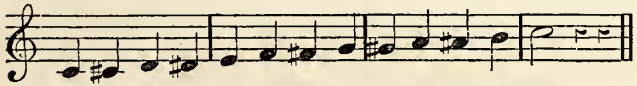


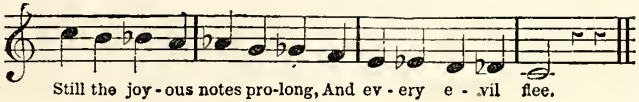
45.—*Sharp-Four and Flat-seven.*

46.—*Sharp-five and Flat-seven.*

47.

48.—*Chromatic Scale.*

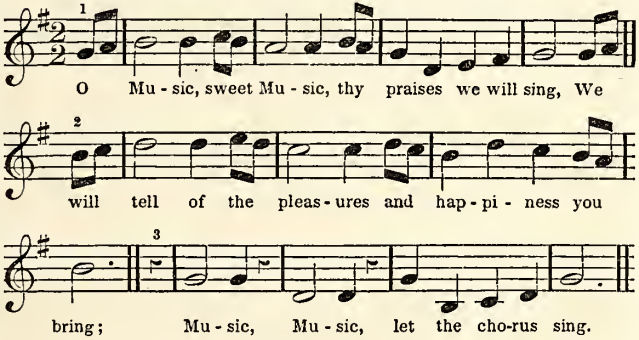




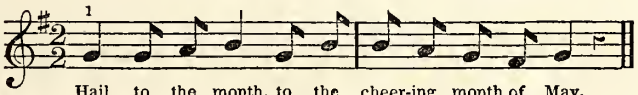
Or the following words :

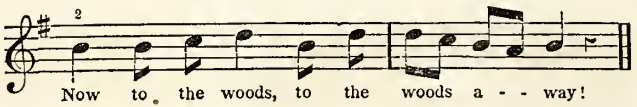
You provoke us, hocus pocus,
You Chromatic Scale ;
But pursuing, and subduing,
We will yet prevail.

49. Round in Three Parts.—"*O Music.*"

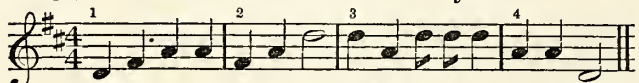

1
O Mu - sic, sweet Mu - sic, thy praises we will sing, We
2
will tell of the pleas - ures and hap - pi - ness you
3
bring ; Mu - sic, Mu - sic, let the cho-rus sing.

50. Round in Four Parts.—"*Hail to the Month.*"

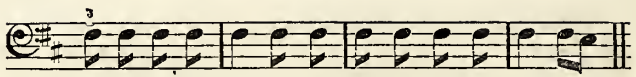




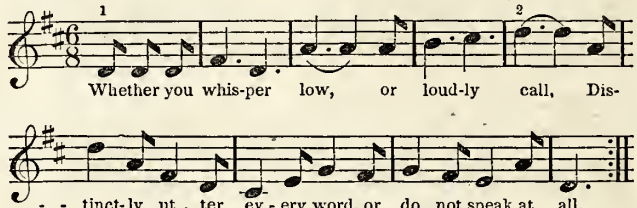
51. ROUND IN FOUR PARTS.—"*Morning Bells.*"



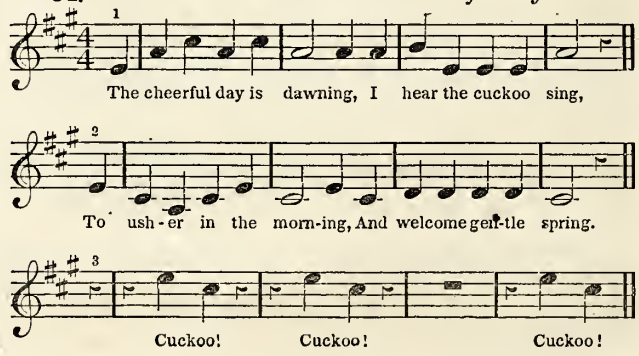
52. ROUND IN THREE PARTS.—"*Come, Come, Come.*"

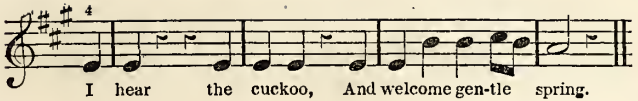


53. ROUND IN TWO PARTS.—"*Whether you whisper low.*"



54. ROUND IN FOUR PARTS.—"*The Cheerful Day.*"

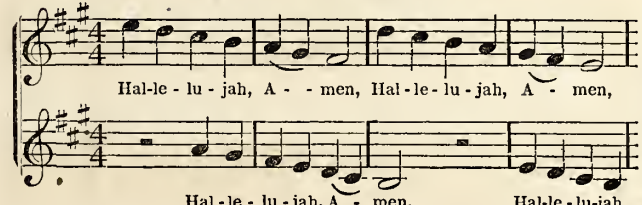

1
The cheerful day is dawning, I hear the cuckoo sing,
2
To ush-er in the morn-ing, And welcome gen-tle spring.
3
Cuckoo! Cuckoo! Cuckoo!



55. ROUND IN THREE PARTS.—"*To the Praise of Truth.*"

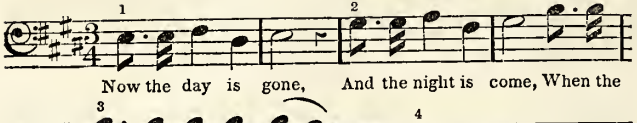
To the praise of truth, to the praise of truth we sing,
To the praise of truth, to the praise of truth we sing,
For the truth is a no - ble thing.

56. SENTENCE.—"*Hallelujah.*"

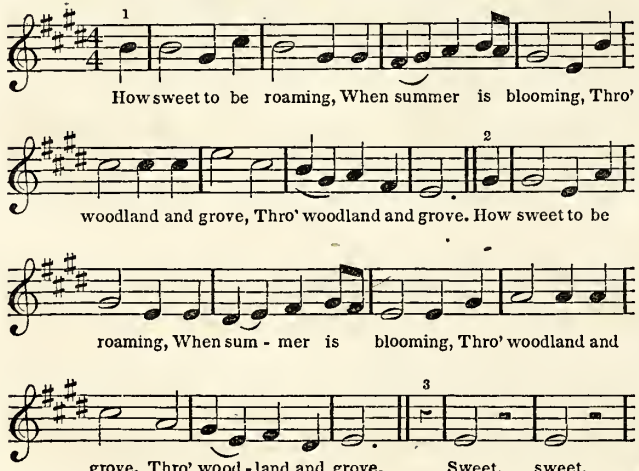


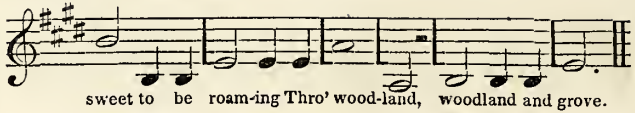
Hal- le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, A - men,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - -
Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal-le - lu-jah
- - men, Hal-le - lu jah, Halle - lu - jah, Hal - le - lu-jah, Hal-le
Hal - le - lu - jah, Hal - le - lu - jah, A - - - - - men.
- - - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

57. ROUND IN FOUR PARTS.—"*Now the Day is gone.*"

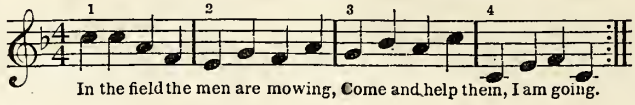


58. ROUND IN THREE PARTS.—"*How sweet to be roaming.*"


How sweet to be roaming, When summer is blooming, Thro'
woodland and grove, Thro' woodland and grove. How sweet to be
roaming, When sum - mer is blooming, Thro' woodland and
grove, Thro' wood - land and grove. Sweet, sweet,

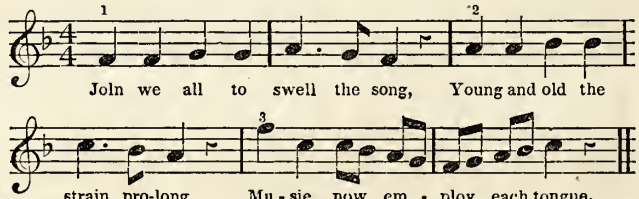


59. ROUND IN FOUR PARTS.—"*In the Field.*"

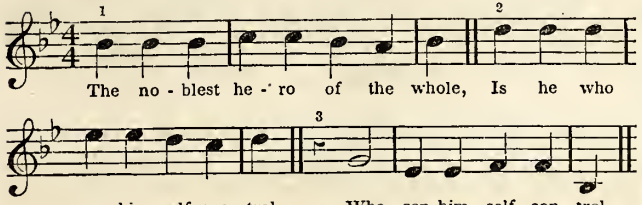


60. ROUND IN FOUR PARTS.—"*Thou, poor Bird.*"

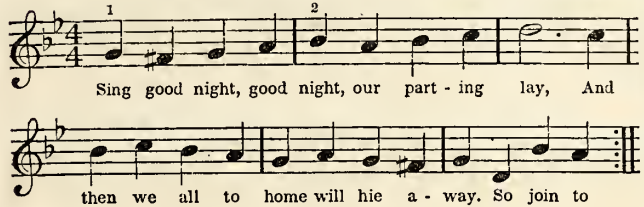
61. ROUND IN THREE PARTS.—"*Join we all to swell the Song.*"



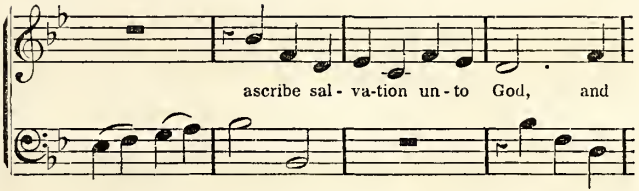
62. ROUND IN THREE PARTS.—*"The noblest Hero of the Whole."*

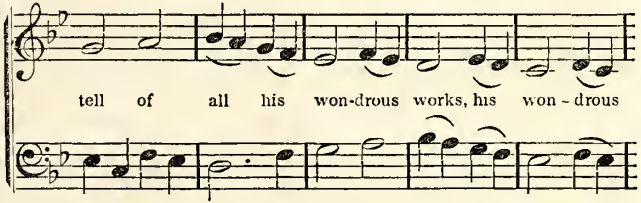


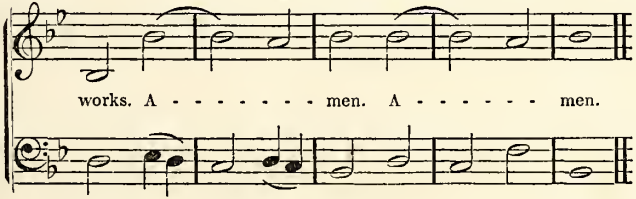
63. ROUND IN TWO PARTS.—*"So join to sing Good Night."*



64. ROUND IN TWO PARTS.—*"O sing Praises."*

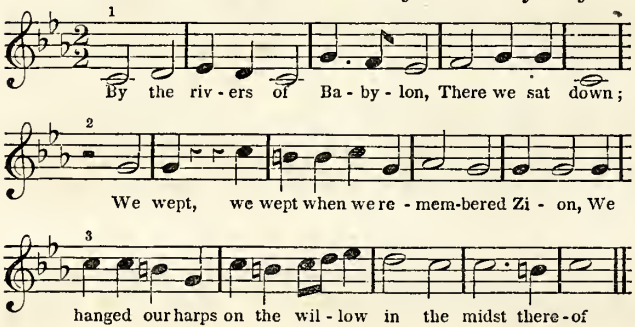






65. Round in Four Parts.—"*June, lovely June.*"

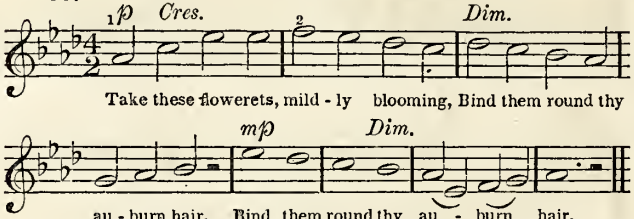
66. Round for Three Voices.—"*By the Rivers of Babylon.*"


By the riv - ers of Ba - by - lon, There we sat down;
We wept, we wept when we re - mem-bered Zi - on, We
hanged our harps on the wil - low in the midst there - of

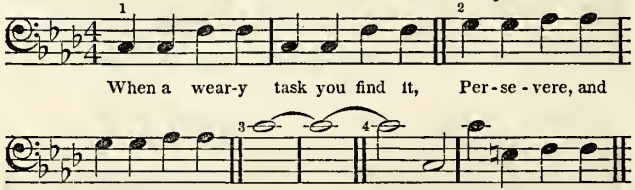
67. Round in Four Parts.—"*Good Night.*"

68. Round in Four Parts.—"*Ever blooming, ever gay.*"

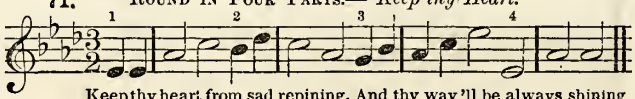
69. Round in Two Parts.—"*Take these Flowerets.*"

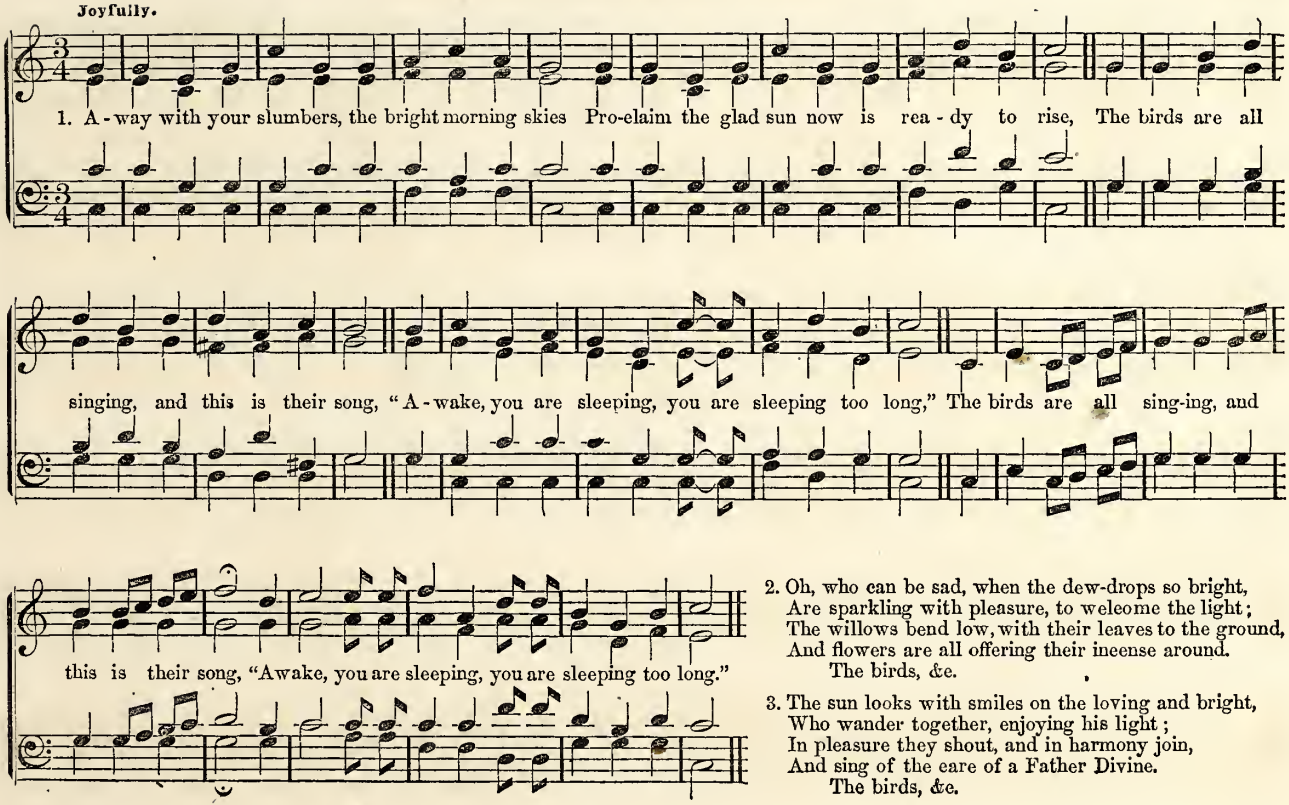


70. Round in Four Parts.—"*When a weary Task.*"



71. Round in Four Parts.—"*Keep thy Heart.*"

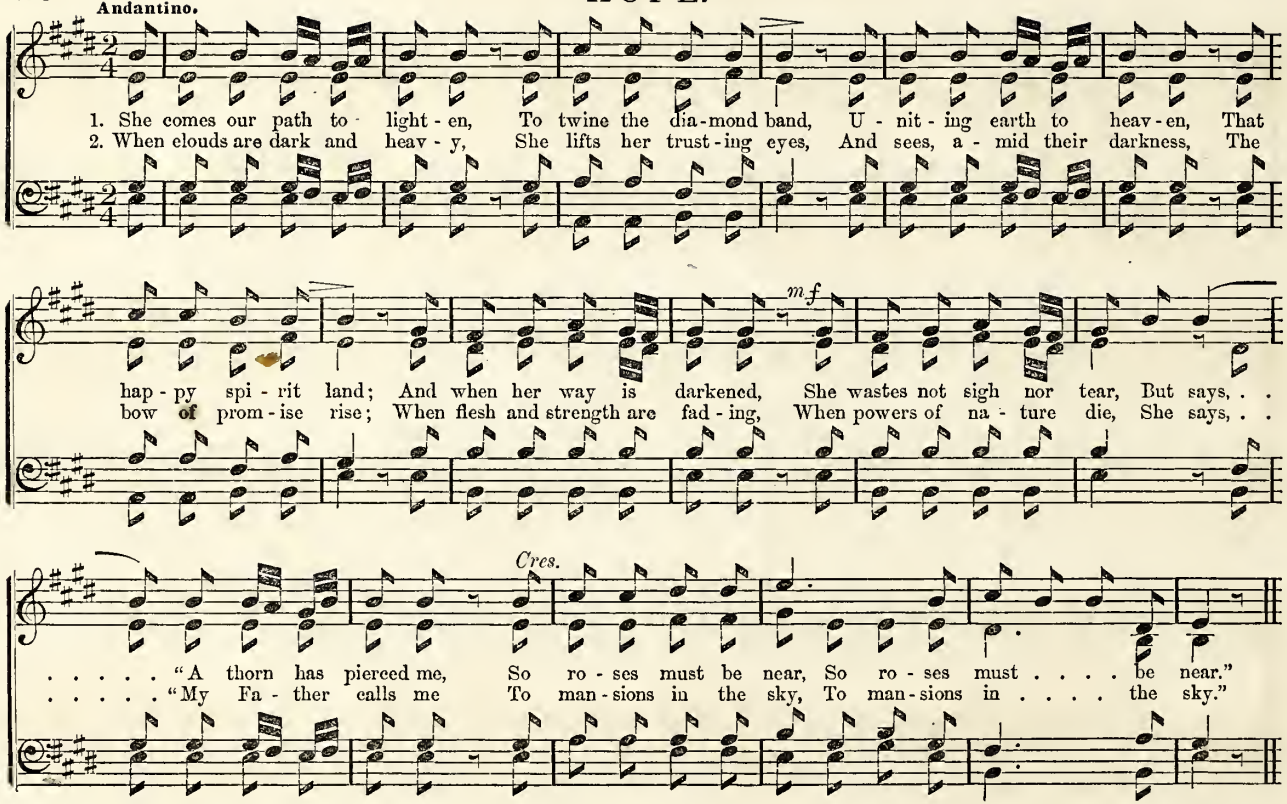


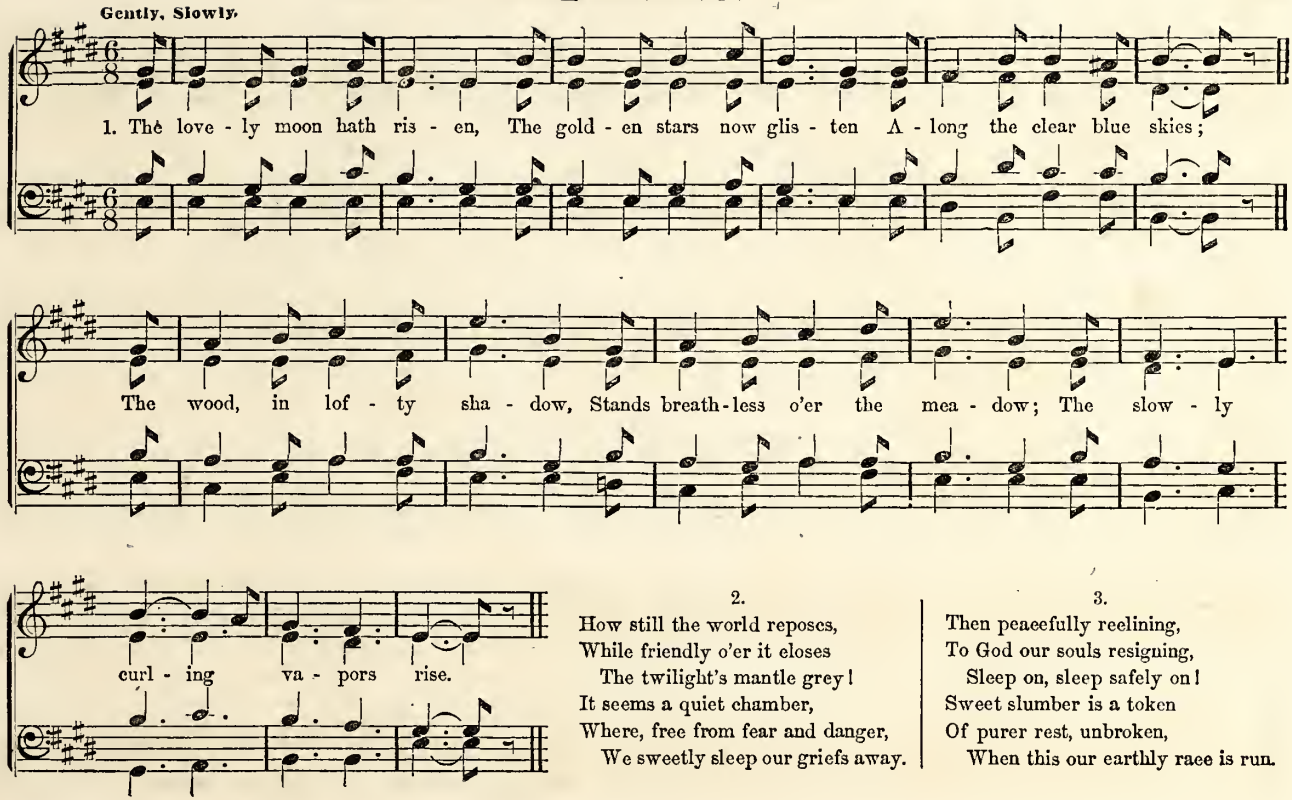

Joyfully.
1. A-way with your slumbers, the bright morning skies Pro-elaim the glad sun now is rea-dy to rise, The birds are all
singing, and this is their song, "A-wake, you are sleeping, you are sleeping too long," The birds are all sing-ing, and
this is their song, "Awake, you are sleeping, you are sleeping too long."

2. Oh, who can be sad, when the dew-drops so bright,
Are sparkling with pleasure, to welcome the light;
The willows bend low, with their leaves to the ground,
And flowers are all offering their incense around.
The birds, &c.

3. The sun looks with smiles on the loving and bright,
Who wander together, enjoying his light;
In pleasure they shout, and in harmony join,
And sing of the care of a Father Divine.
The birds, &c.

HOPE.


Andantino.
1. She comes our path to - light - en, To twine the dia-mond band, U - nit - ing earth to heav - en, That
2. When clouds are dark and heav - y, She lifts her trust - ing eyes, And sees, a - mid their darkness, The
hap - py spi - rit land; And when her way is darkened, She wastes not sigh nor tear, But says, . .
bow of prom - ise rise; When flesh and strength are fad - ing, When powers of na - ture die, She says, . .
mf
Cres.
. . . . . "A thorn has pierced me, So ro - ses must be near, So ro - ses must . . . . be near."
. . . . . "My Fa - ther calls me To man - sions in the sky, To man - sions in . . . . the sky."


Gently, Slowly.
1. The love - ly moon hath ris - en, The gold - en stars now glis - ten A - long the clear blue skies;
The wood, in lof - ty sha - dow, Stands breath-less o'er the mea - dow; The slow - ly
curl - ing va - pors rise.

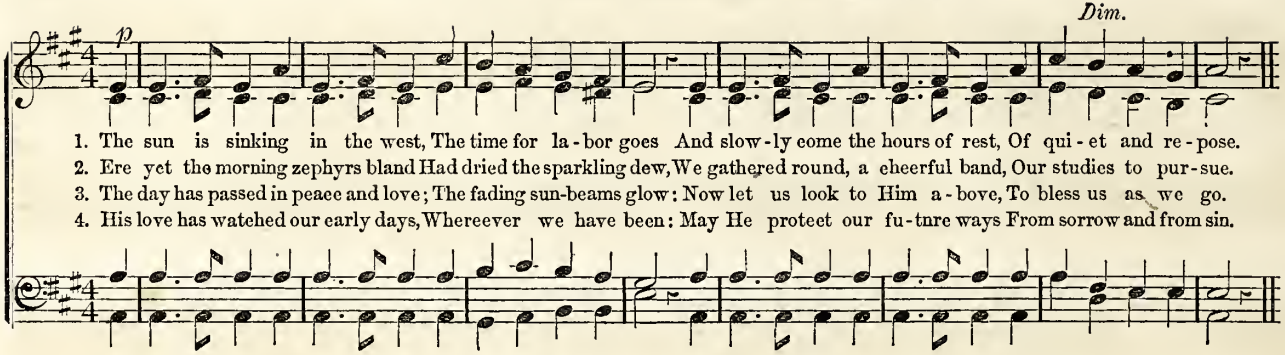
2.

How still the world reposes,
While friendly o'er it closes
The twilight's mantle grey!
It seems a quiet chamber,
Where, free from fear and danger,
We sweetly sleep our griefs away.

3.

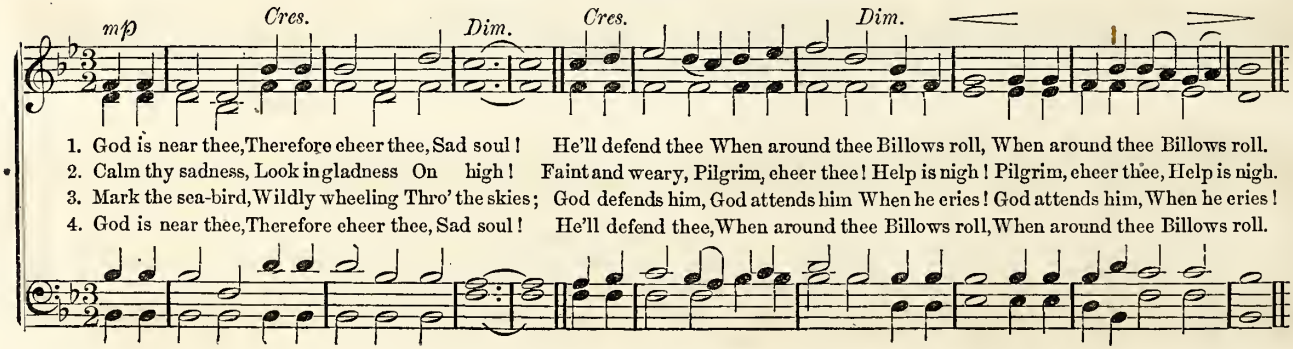
Then peacefully reclining,
To God our souls resigning,
Sleep on, sleep safely on!
Sweet slumber is a token
Of purer rest, unbroken,
When this our earthly race is run.

THE SUN IS SINKING. (Close of School.)

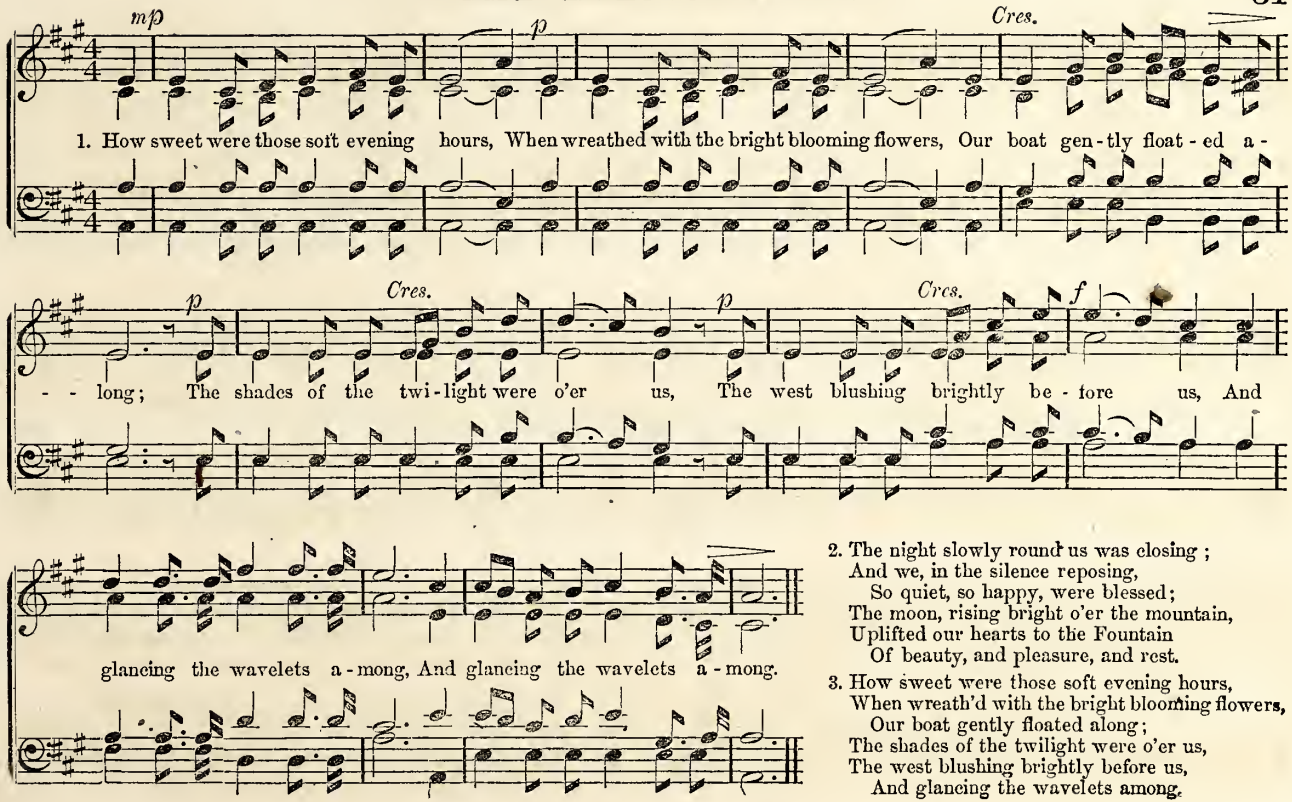


1. The sun is sinking in the west, The time for la-bor goes And slow-ly come the hours of rest, Of qui-et and re-pose.
2. Ere yet the morning zephyrs bland Had dried the sparkling dew, We gathered round, a cheerful band, Our studies to pur-sue.
3. The day has passed in peace and love; The fading sun-beams glow: Now let us look to Him a-bove, To bless us as we go.
4. His love has watched our early days, Whereever we have been: May He protect our fu-ture ways From sorrow and from sin.

GOD IS NEAR THEE.

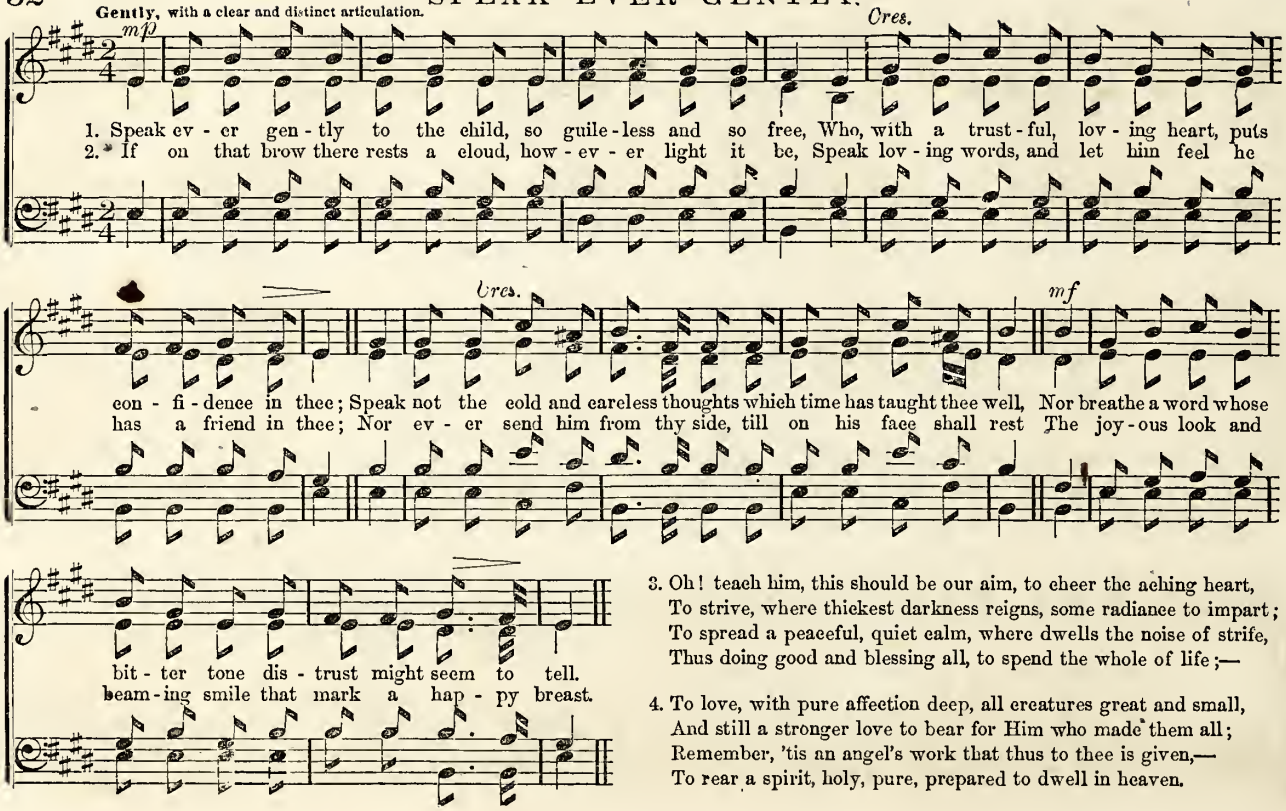


1. God is near thee, Therefore cheer thee, Sad soul! He'll defend thee When around thee Billows roll, When around thee Billows roll.
2. Calm thy sadness, Look in gladness On high! Faint and weary, Pilgrim, cheer thee! Help is nigh! Pilgrim, cheer thee, Help is nigh.
3. Mark the sea-bird, Wildly wheeling Thro' the skies; God defends him, God attends him When he cries! God attends him, When he cries!
4. God is near thee, Therefore cheer thee, Sad soul! He'll defend thee, When around thee Billows roll, When around thee Billows roll.


mp
p
Cres.
1. How sweet were those soft evening hours, When wreathed with the bright blooming flowers, Our boat gen-tly float-ed a-
p
Cres.
p
Cres.
f
- - long; The shades of the twi-light were o'er us, The west blushing brightly be-fore us, And
glancing the wavelets a-mong, And glancing the wavelets a-mong.

2. The night slowly round us was closing ;
And we, in the silence reposing,
So quiet, so happy, were blessed;
The moon, rising bright o'er the mountain,
Uplifted our hearts to the Fountain
Of beauty, and pleasure, and rest.

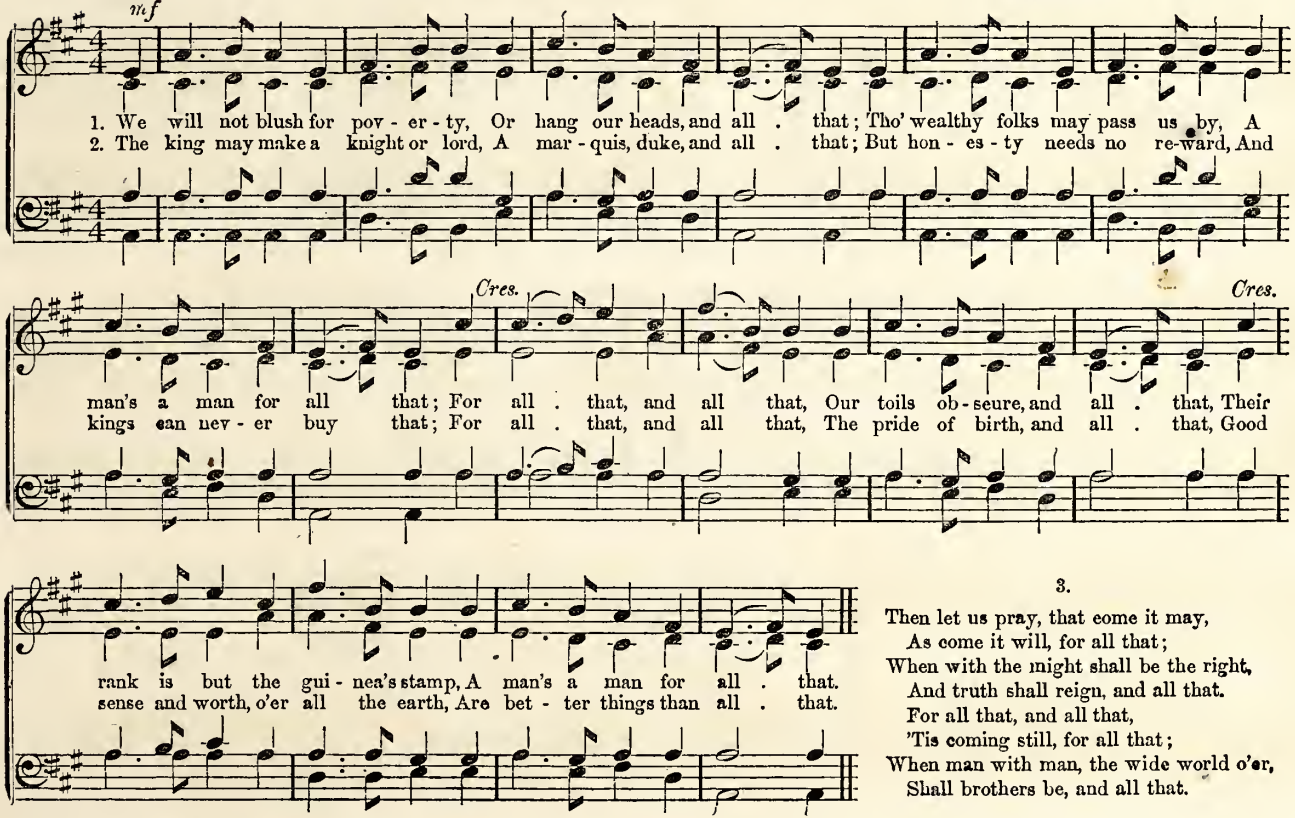
3. How sweet were those soft evening hours,
When wreath'd with the bright blooming flowers,
Our boat gently floated along;
The shades of the twilight were o'er us,
The west blushing brightly before us,
And glancing the wavelets among.


Gently, with a clear and distinct articulation.
mp
Cres.
1. Speak ev - er gen - tly to the child, so guile - less and so free, Who, with a trust - ful, lov - ing heart, puts
2. If on that brow there rests a cloud, how - ev - er light it be, Speak lov - ing words, and let him feel he
con - fi - dence in thee; Speak not the cold and careless thoughts which time has taught thee well, Nor breathe a word whose
has a friend in thee; Nor ev - er send him from thy side, till on his face shall rest The joy - ous look and
Cres.
mf
bit - ter tone dis - trust might seem to tell.
beam - ing smile that mark a hap - py breast.

3. Oh! teach him, this should be our aim, to cheer the aching heart,
To strive, where thickest darkness reigns, some radiance to impart;
To spread a peaceful, quiet calm, where dwells the noise of strife,
Thus doing good and blessing all, to spend the whole of life;—

4. To love, with pure affection deep, all creatures great and small,
And still a stronger love to bear for Him who made them all;
Remember, 'tis an angel's work that thus to thee is given,—
To rear a spirit, holy, pure, prepared to dwell in heaven.

Bold. *mf* Words (anglicised) from BURNS.


1. We will not blush for pov - er - ty, Or hang our heads, and all . that; Tho' wealthy folks may pass us by, A
2. The king may make a knight or lord, A mar - quis, duke, and all . that; But hon - es - ty needs no re-ward, And
Cres.
Cres.
man's a man for all that; For all . that, and all that, Our toils ob - seure, and all . that, Their
kings can nev - er buy that; For all . that, and all that, The pride of birth, and all . that, Good
rank is but the gui - nea's stamp, A man's a man for all . that.
sense and worth, o'er all the earth, Are bet - ter things than all . that.

3.

Then let us pray, that come it may,
As come it will, for all that;
When with the might shall be the right,
And truth shall reign, and all that.
For all that, and all that,
'Tis coming still, for all that;
When man with man, the wide world o'er,
Shall brothers be, and all that.

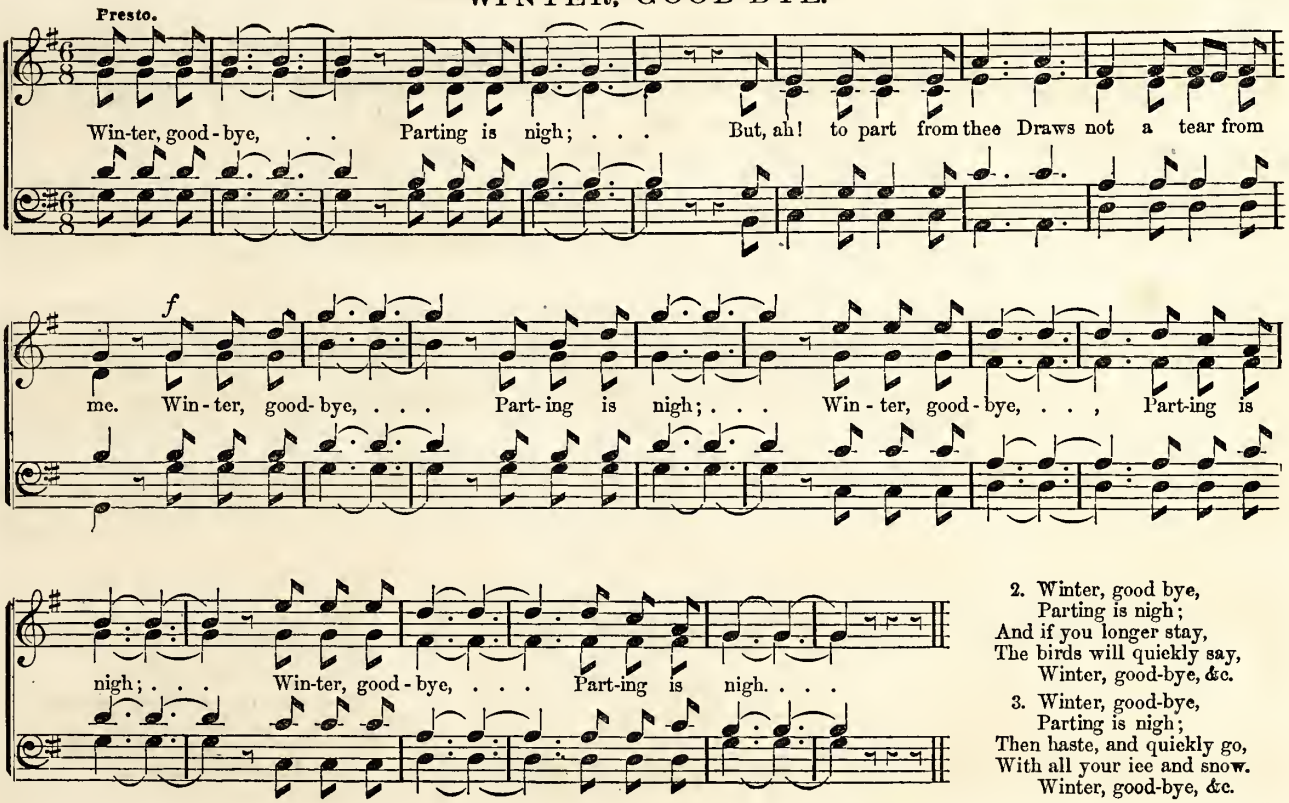
Articulate in speaking manner.

THE FOOT TRAVELER.

Cres.
1. On foot I dai - ly take my way, O'er mountains bare and meadows gay, And he who is not of my mind, An-
2. No snail-paced friend I want, not I, At ev - ery step to pause and sigh, No gloomy man to scowl and groan, And
Cres.
f
- - oth - er traveling mate may find, He can - not go with me, He can - not go with me, No, no, He
o - ver oth - er's fail - ings moan, I'd ra - ther trudge a - lone, I'd ra - ther trudge a - lone, No, no, I'd
Cres.
Cres.
f
can - not go with me, He can - not go with me.
ra - ther trudge a - lone, I'd ra - ther trudge a - lone.

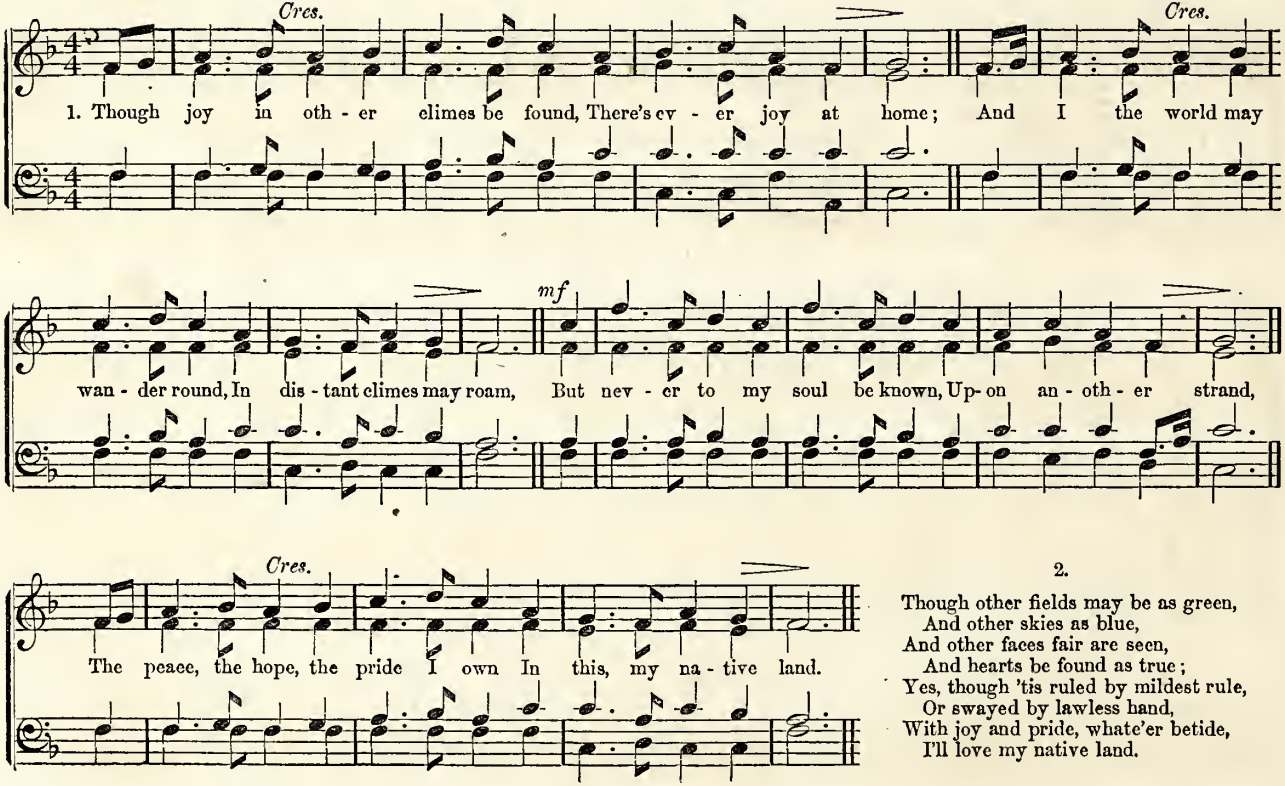
3. This is the merry singer's way—
His foot-path is with roses gay,
In every land where song is known,
Where music meets an answering tone,
That land his own must be,
Yes, yes, that land, &c.

4. Foot travel to the gay is sweet,
But heavy hearts make heavy feet—
The man who loves the sunshine bright,
And never peeps behind for night,
To him all light will be,
Yes, yes, to him, &c.


Presto.
Win-ter, good-bye, . . Parting is nigh; . . . But, ah! to part from thee Draws not a tear from
f
me. Win-ter, good-bye, . . . Part-ing is nigh; . . . Win-ter, good-bye, . . , Part-ing is
nigh; . . . Win-ter, good-bye, . . . Part-ing is nigh. . . .

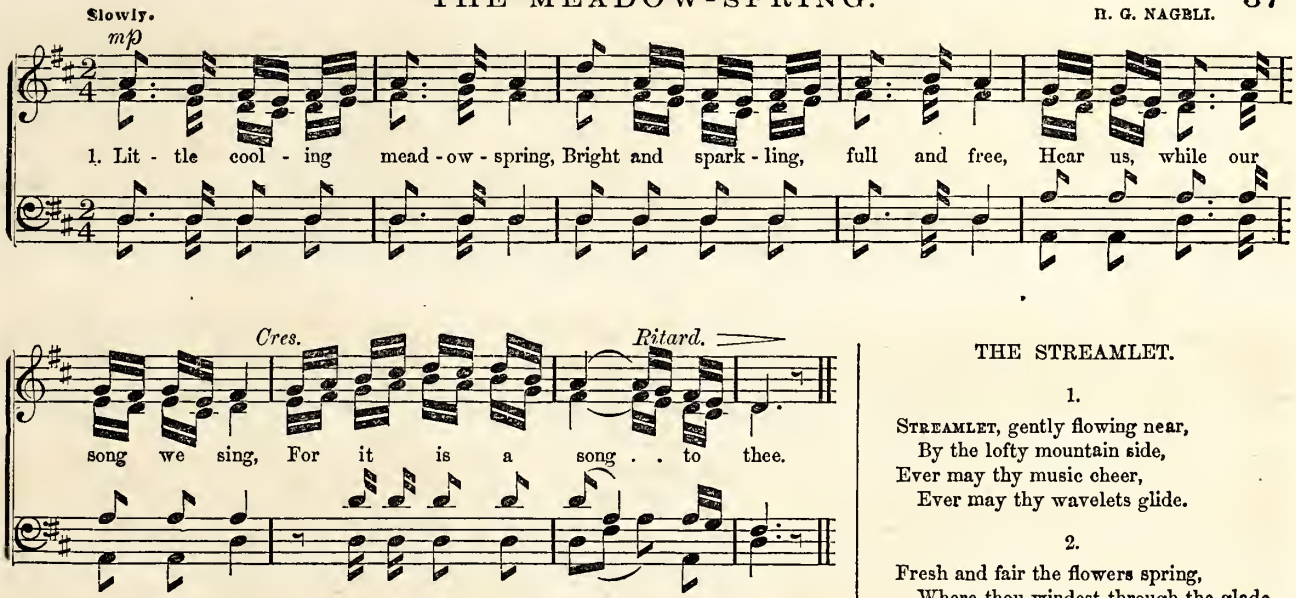
2. Winter, good bye,
Parting is nigh;
And if you longer stay,
The birds will quickly say,
Winter, good-bye, &c.

3. Winter, good-bye,
Parting is nigh;
Then haste, and quickly go,
With all your ice and snow.
Winter, good-bye, &c.


Cres.
Cres.
1. Though joy in oth - er climes be found, There's ev - er joy at home; And I the world may
mf
wan - der round, In dis - tant climes may roam, But nev - er to my soul be known, Up- on an - oth - er strand,
Cres.
The peace, the hope, the pride I own In this, my na - tive land.

2.

Though other fields may be as green,
And other skies as blue,
And other faces fair are seen,
And hearts be found as true;
Yes, though 'tis ruled by mildest rule,
Or swayed by lawless hand,
With joy and pride, whate'er betide,
I'll love my native land.


Slowly.
mp
1. Lit - tle cool - ing mead - ow - spring, Bright and spark - ling, full and free, Hear us, while our
Cres.
Ritard.
song we sing, For it is a song . . to thee.

R. G. NAGELI.

2. Oft we wander to thy brink,
Faint and thirsty, from our play;
And we gather, as we drink,
Strength and vigor for the day.

3. Often on thy border green,
Plucking flowers, we sit and rest;
When we rise, ourselves are seen
Pictured on thy glassy breast.

4. Many joys to thee we owe,
Silver fountain, cool and clear,
In thy cheerful stream we throw
Every care and every fear.

5. Haste thee on, and never stay,
Bright and sparkling, full and free,
We will follow in thy way,
Singing still our song to thee.

THE STREAMLET.

1.

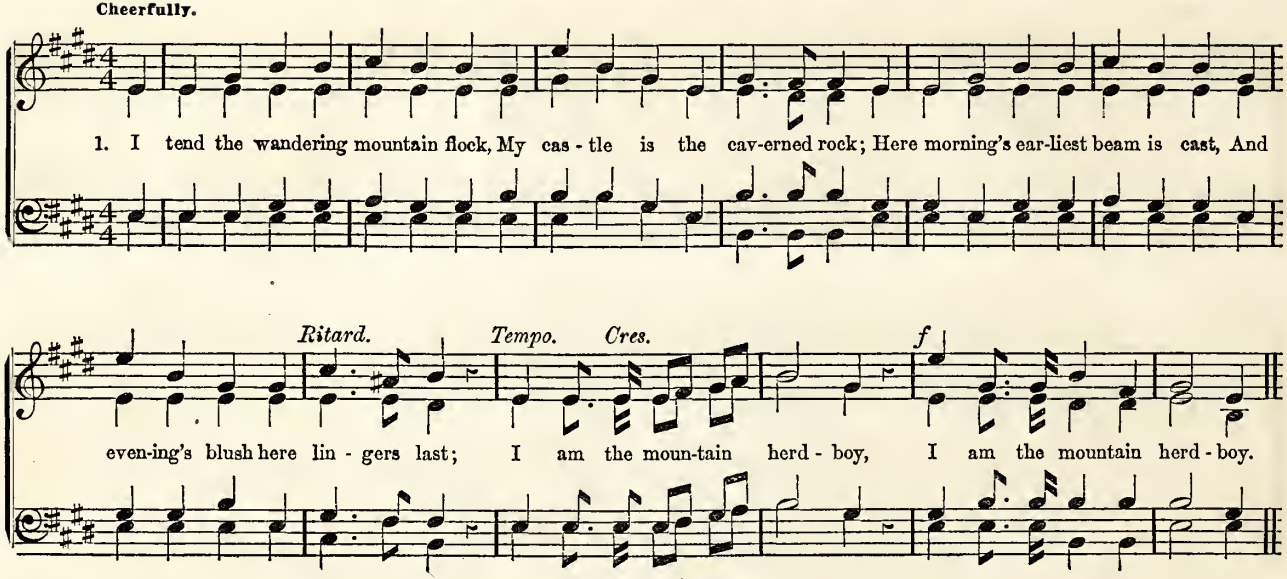
Streamlet, gently flowing near,
By the lofty mountain side,
Ever may thy music cheer,
Ever may thy wavelets glide.

2.

Fresh and fair the flowers spring,
Where thou windest through the glade,
Cheerful birds as gayly sing,
Where thou flowest through the shade.

3.

Not the rushing, angry foam,
Playing loud with noise and strife,
But thy smooth and gentle stream
Be the emblem of my life.


Cheerfully.
1. I tend the wandering mountain flock, My cas - tle is the cav-erned rock; Here morning's ear-liest beam is cast, And
Ritard.
Tempo.
Cres.
f
even-ing's blush here lin - gers last; I am the moun-tain herd - boy, I am the mountain herd - boy.

2.

I see the mountain torrent's head,
I drink it from its rocky bed;
Ere leaps it forth with thund'ring sound,
I clasp it with my arms around;
I am the mountain herd-boy.

3.

The hill-top is my citadel,
And storms around it harmless swell;
The north and south winds howl amain,
But cannot drown my merry strain;
I am the mountain herd-boy.

4.

'Tis here I tend my mountain flock,
'Tis here I dwell in caverned rock;
Here morning's earliest beams are cast,
And evening's blush here lingers last;
I am the mountain herd-boy.

mp
1. Come, and see the ripe fruit fall - ing, For the Au - tumn now is call - ing; Come, and
Cres.
f
f
see the smil - ing vine, How its gold - en clus - ters shine, How its gold - en clus - ters shine.

2.

Come, when morning smiling gayly,
Drives the mists along the valley;
Come, when first the distant horn,
Winding, wakes the joyful morn.

3.

In the early morning hour,
Ere the dew has left the bower;
In the ruddy, purple beam,
Come, and see the vineyard's gleam.

4.

Thou shalt feel a new-born pleasure,
Gazing thus on autumn's treasure;
And the joyful songs shall raise
Sweeter songs of grateful praise.

Dolce e Piano.
mp
ZELTER.
1. Sail - - ing through the clear, blue sky, Orb of sil - - very light!
Cres.
f
Ritard.
'Neath thy mild, be - nig - nant ray Peace-ful smiles the som - - bre night.

2.

Welcome moon! the day is gone,
Busy murmurs cease;
Yes, as welcome thou as morn,
Gentle harbinger of peace.

3.

Oh! 'twere coldness now to sleep,
Calm and happy hour,
When each feeling, true and deep,
Glows in warmest, fullest power.

4.

Nature's whisper seems inspired,
Nature's look is love,
And the soul within me fired
Longs to rise and soar above.

f
1. Hail! Co - lum - bia, home and free - dom, Blessings on thy children rest; O'er thy fields are har - vests
wav - ing, Ev - ery sea thy keels are brav - ing, Ev - ery home . . . . . with plen - ty blessed.
f

2.

Patriot blood, these blessings purchased,
Dearly prized the gifts should be;
All that breathe the air above thee,
All that own, obey, and love thee,
Let them guard thy liberty.

3.

When the treacherous foes assail thee,
When the threatening tempests lower,
May'st thou, like thy fathers, waking,
Off thy shameful fetters breaking,
Stand erect in all thy power.

4.

Speak the mandate! loudly speak it!
Let it sound from sea to sea
Equal rights by God are given,
All inherit earth and heaven,
All are sons, and all are free!

CHARMING LITTLE VALLEY.*

Slowly and Softly.

H. G. NAGELL

Charm-ing lit-tle val-ley, Smil-ing all so gay-ly, Like an an-gel's brow,
Spread-ing out thy treas-ures, Call-ing us to pleas-ures, In-no-cent as thou.

1.

Charming little valley,
Smiling all so gayly,
Like an angel's brow,
Spreading out thy treasures,
Calling us to pleasures,
Innocent as thou.

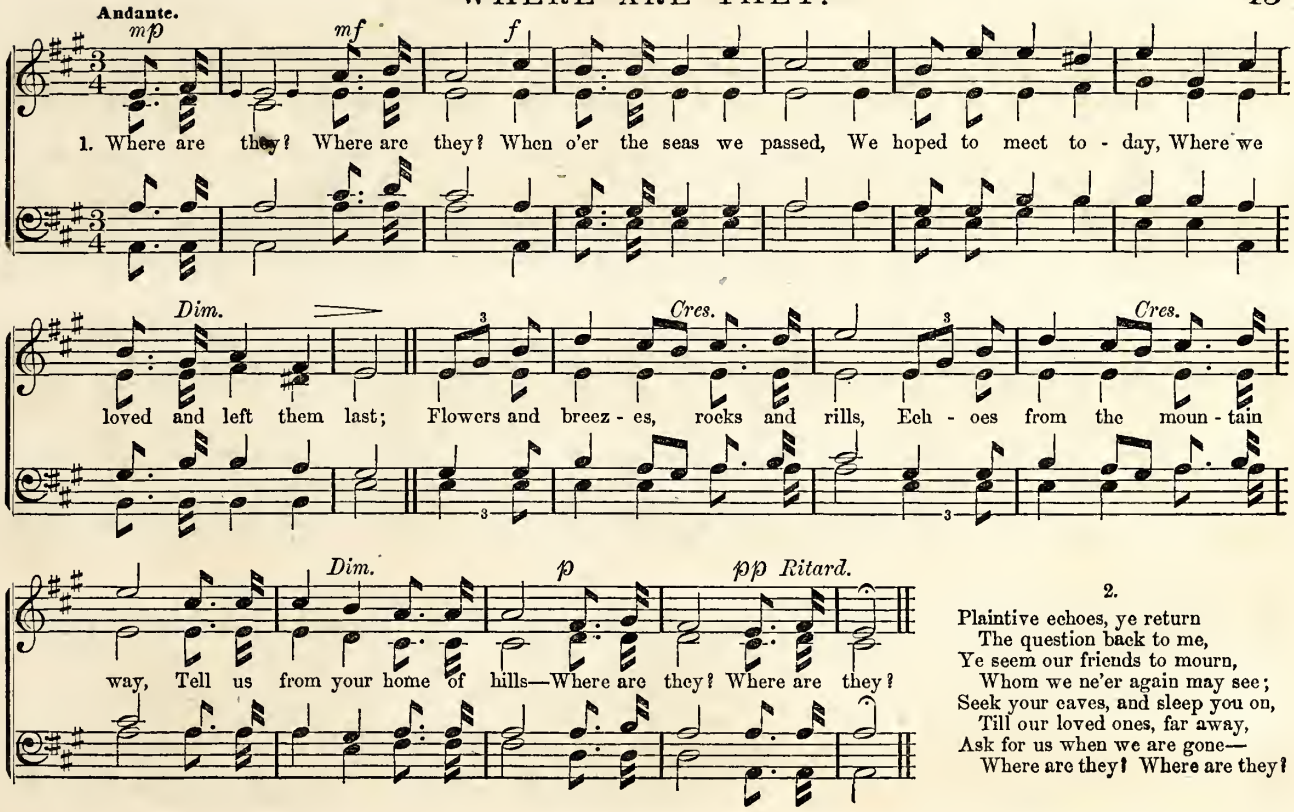
2.

Skies are bright above thee,
Peace and quiet love thee,
Tranquil little dell;
In thy fragrant bowers,
Twining wreaths of flowers,
Love and friendship dwell.

3.

May our spirits daily,
Be like thee, sweet valley,
Tranquil and serene;
Emblems to us given,
Of the vales of heaven,
Ever bright and green.

* This is one of NAGELI's most beautiful little songs. It is equally adapted to the old as to the young; where there is a *pure* and *gentle spirit*, it can never fail to please. See, also, "THE MEADOW SPRING."


Andante.
mp
mf
f
1. Where are they? Where are they? When o'er the seas we passed, We hoped to meet to - day, Where we
Dim.
Cres.
Cres.
loved and left them last; Flowers and breez - es, rocks and rills, Ech - oes from the moun - tain
Dim.
p
pp Ritard.
way, Tell us from your home of hills—Where are they? Where are they?

2.

Plaintive echoes, ye return
The question back to me,
Ye seem our friends to mourn,
Whom we ne'er again may see;
Seek your caves, and sleep you on,
Till our loved ones, far away,
Ask for us when we are gone—
Where are they? Where are they?

GOD SPEED THE RIGHT.

Poetry by W. E. HICKSON. Music, German.

mp
1. Now to heaven our prayer as - cend - ing, God speed the right; In a no - ble cause con - tend - ing,
2. Be that prayer a - gain re - peat - ed, God speed the right; Ne'er des - pair - ing, though de - feat - ed,
mf
God speed the right. Be our zeal in heaven re - cord - ed, With suc - cess on earth re - ward - ed,
God speed the right. Like the great and good in sto - ry, If we fail, we fail with glo - ry;
f
p
God speed the right, God speed the right.

3.

Patient, firm, and persevering,
God speed the right;
Ne'er th' event nor danger fearing,
God speed the right.
Pains, nor toils, nor trials heeding,
And in heaven's good time succeeding,
God speed the right.

4.

Still our onward course pursuing,
God speed the right;
Every foe at length subduing;
God speed the right.
Truth our cause, whate'er delay it,
There's no power on earth can stay it;
God speed the right.

Allegretto.

1. Thro' the bush - y fields to run, And to see the pleas - ant sun, And soft twi - light; Thro' the
mea - dow and the grove, With my nim - ble feet to rove, Is my de - light, Is my de - light.

2.

From the lofty hill to see,
Sky serene and rolling sea,
And clouds of white:
And some cheerful song to sing,
While I hear the echo ring,
Is my delight.

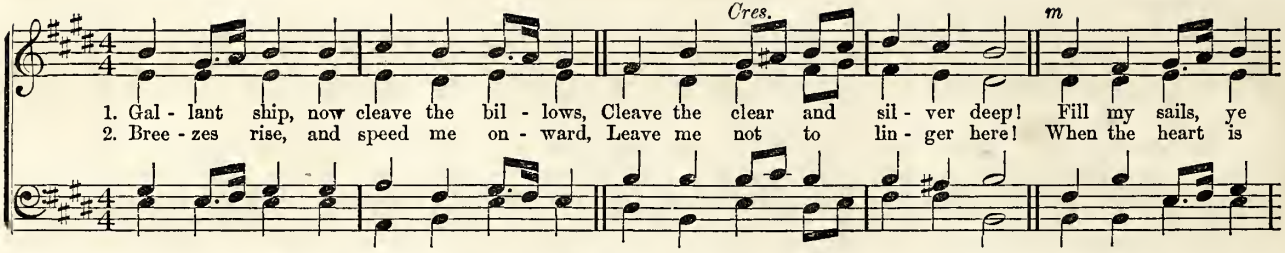
3.

When so happy and so gay,
'Mid the lovely flowers I stray,
All fair and bright;
Then to pluck a rose for you,
Fresh and sparkling with the dew,
Is my delight.

4.

In the bower of shady trees,
Waving by a gentle breeze,
When fades the light,
Little robin then to hear,
Singing praises without fear,
Is my delight.

HOMEWARD.

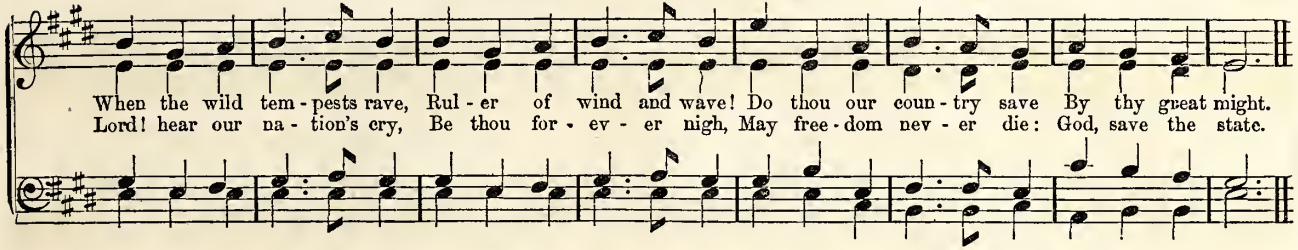

Cres.
m
1. Gal - lant ship, now cleave the bil - lows, Cleave the clear and sil - ver deep! Fill my sails, ye
2. Bree - zes rise, and speed me on - ward, Leave me not to lin - ger here! When the heart is

3. Memory ever true and waking,
Bears me swifter than the wind
To the friends and loved ones waiting,
On the shores I left behind.

4. Gallant ship, now cleave the billows,
Cleave the clear and silver deep!
Fill my sails, ye swelling breezes,
Gallant ship, now onward sweep!

GOD BLESS OUR NATIVE LAND.

Maestoso.
1. God bless our na - - tive land, Firm may she ev - - er stand Through storm and night!
2. For her our prayer shall rise To God a - bove the skies; On Him we wait;


When the wild tem - pests rave, Rul - er of wind and wave! Do thou our coun - try save By thy great might.
Lord! hear our na - tion's cry, Be thou for - ev - er nigh, May free - dom nev - er die: God, save the state.

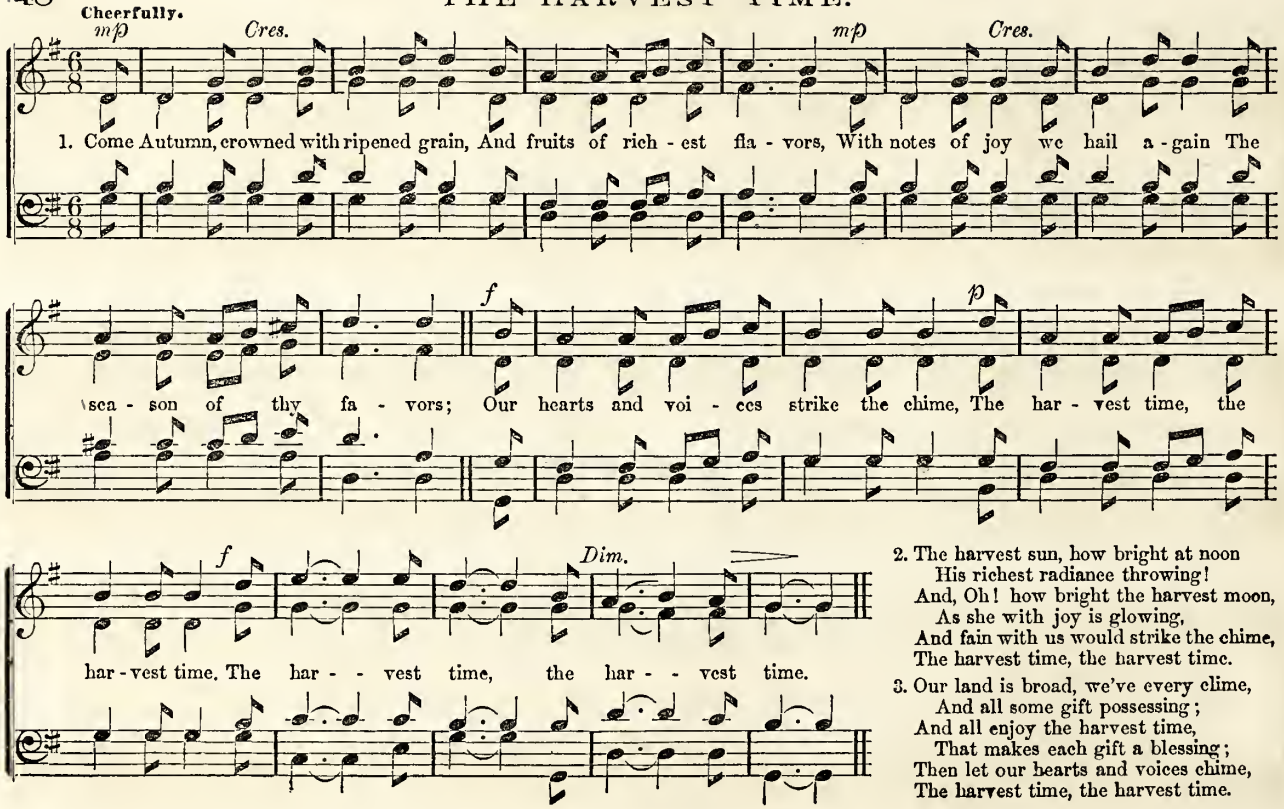
THE ABSENT ONES.

Allegretto non troppo.
mp
f
mp Distinctly.
Cres.
1. Art thou lone - ly? No, no, no! For the true and ten - der - heart - ed, Tho' by leagues of dis - tance
p
Ritard.
part - ed, Ev - er dwell in memory here, Ev - er dwell in memory here.

2. Art thou mournful? No, no, no!
For in distant mountains dwelling,
Loving hearts for me are swelling,
Though I linger, linger here!

3. Art thou hoping? Yes, yes, yes!
For the hours their flight are winging,
Nearer still the moment bringing,
When I meet the loved ones there.

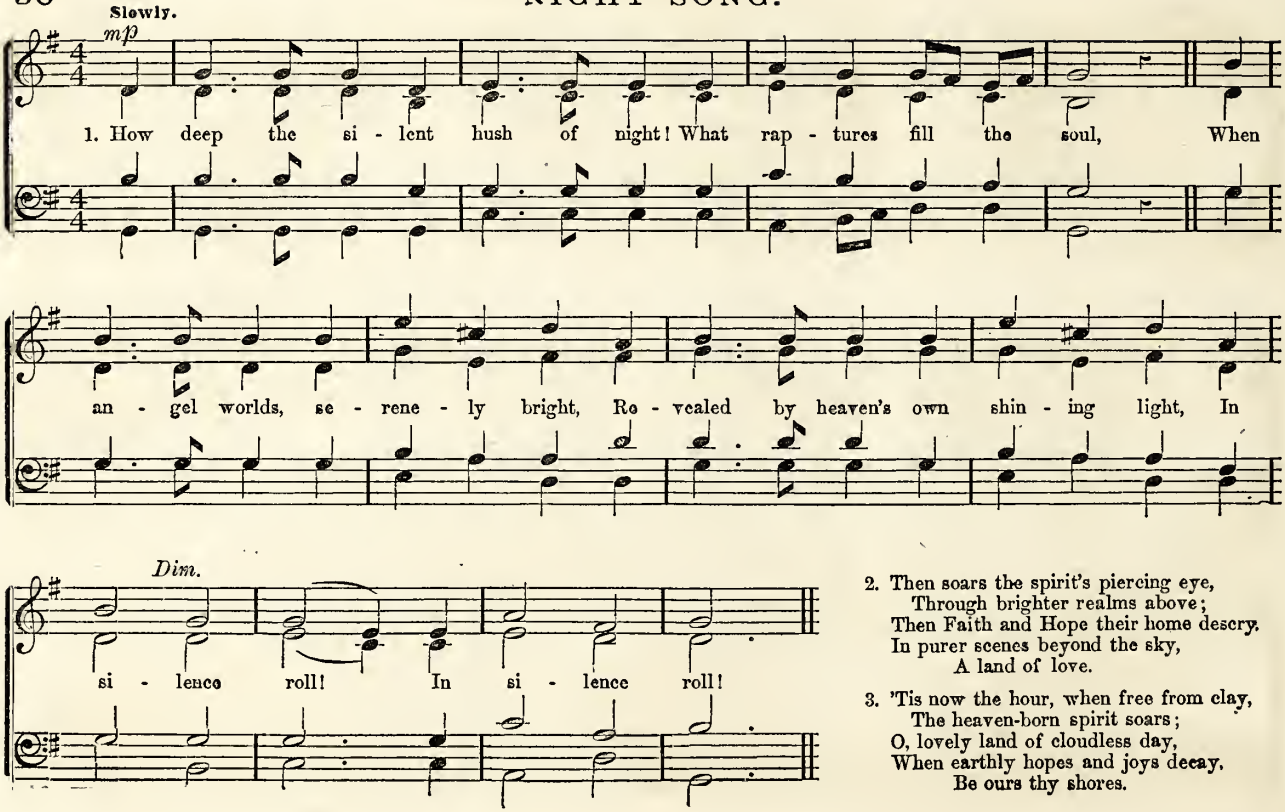
THE HARVEST TIME.


Cheerfully.
mp
Cres.
mp
Cres.
1. Come Autumn, crowned with ripened grain, And fruits of rich - est fla - vors, With notes of joy we hail a - gain The
f
p
sea - son of thy fa - vors; Our hearts and voi - ces strike the chime, The har - vest time, the
f
Dim.
har - vest time. The har - - vest time, the har - - vest time.

2. The harvest sun, how bright at noon
His richest radiance throwing!
And, Oh! how bright the harvest moon,
As she with joy is glowing,
And fain with us would strike the chime,
The harvest time, the harvest time.

3. Our land is broad, we've every clime,
And all some gift possessing;
And all enjoy the harvest time,
That makes each gift a blessing;
Then let our hearts and voices chime,
The harvest time, the harvest time.

Allegro.
Mezzo.
1. I love the mer-ry sun-shine, It makes the heart so gay, To hear the sweet birds sing-ing, On gold-en sum-mer
2. I love the mer-ry sun-shine, Thro' dew-y morning's shower, With ro-sy smiles ad-vanc-ing, Like beau-ty from her
p
pp
Cres.
day; With wild-wood notes of du-ty, From ev-ery bush and tree. The sun-shine is all beau-ty! The
bower; It charms the soul in sad-ness, It sets the spi-rit free! The sun-shine is all beau-ty! The
f
mer-ry, mer-ry sun for me, for me, The mer-ry, mer-ry sun, The mer-ry, mer-ry sun . . . . for me.
mer-ry, mer-ry sun for me, for me, The mer-ry, mer-ry sun, The mer-ry, mer-ry sun, the sun, for me.


Slowly.
mp
1. How deep the si - lent hush of night! What rap - tures fill the soul, When
an - gel worlds, se - rene - ly bright, Re - vealed by heaven's own shin - ing light, In
Dim.
si - lence roll! In si - lence roll!

2. Then soars the spirit's piercing eye,
Through brighter realms above;
Then Faith and Hope their home descry.
In purer scenes beyond the sky,
A land of love.

3. 'Tis now the hour, when free from clay,
The heaven-born spirit soars;
O, lovely land of cloudless day,
When earthly hopes and joys decay,
Be ours thy shores.

Slowly.
mp
Cres.
f
FR. SILCHER.
1. In May - day, In May - day, The flow'r-ets sweet - ly bloom; I found a flower of
2. In May - day, In May - day, The birds all chant in glee; On many a branch their
snow - y white, That shed a pure and love - ly light, In May - - - - - - day.
songs they pour, They sing till all the light is o'er, In May - - day.

3.

In May-day,
A bird once sung to me;
The song I never shall forget,
Its notes I oft with smiles repeat,
In May-day.

4.

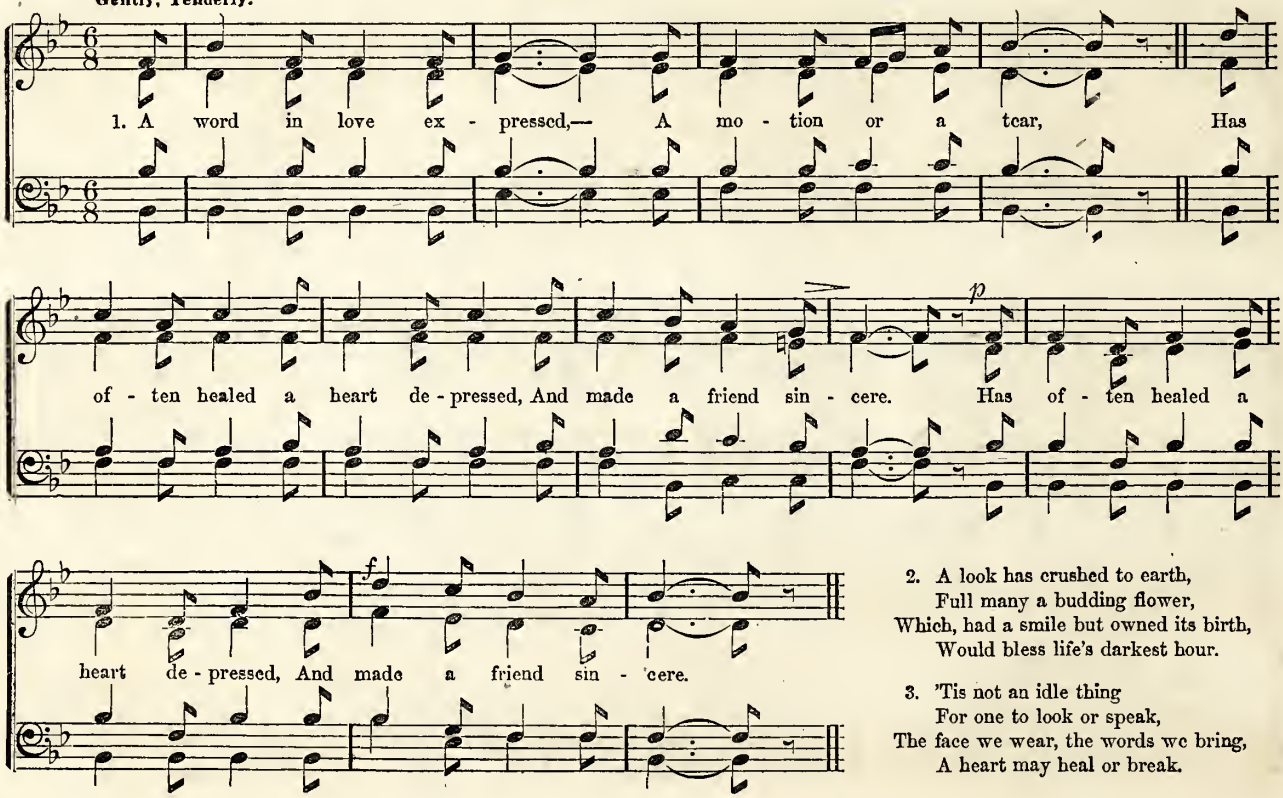
In May-day,
How glad I heard that song;
Its notes, they told of peace and love,
Like those from golden harps above,
In May-day.

5.

In May-day,
That flower, that bird, that song,
Oh! 'twas the maid I love to meet,
Whose blooming smile was ever sweet
Like May-day.

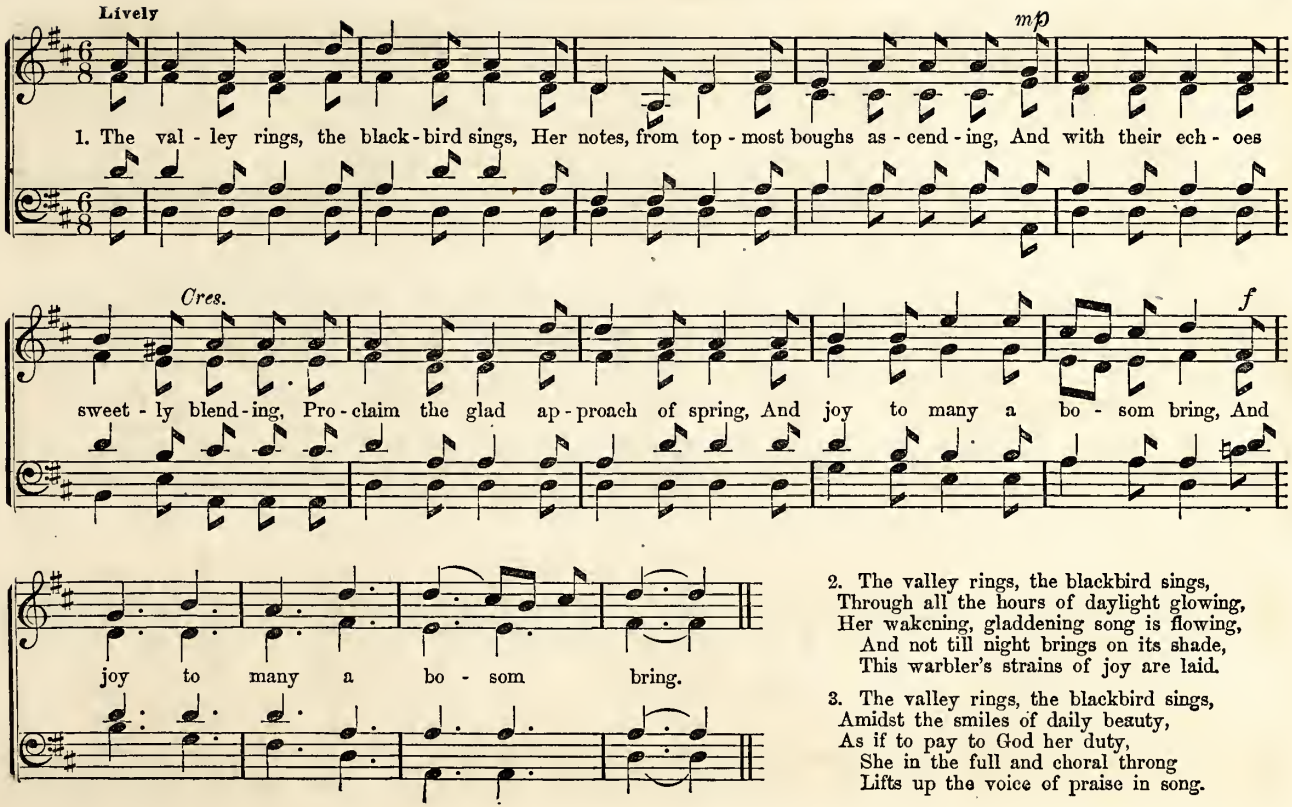
A WORD.

Gently, Tenderly.


1. A word in love ex - pressed,— A mo - tion or a tear, Has
of - ten healed a heart de - pressed, And made a friend sin - cere. Has of - ten healed a
heart de - pressed, And made a friend sin - cere.
p
f

2. A look has crushed to earth,
Full many a budding flower,
Which, had a smile but owned its birth,
Would bless life's darkest hour.

3. 'Tis not an idle thing
For one to look or speak,
The face we wear, the words we bring,
A heart may heal or break.


Lively
mp
1. The val - ley rings, the black - bird sings, Her notes, from top - most boughs as - cend - ing, And with their ech - oes
Cres.
f
sweet - ly blend - ing, Pro - claim the glad ap - proach of spring, And joy to many a bo - som bring, And
joy to many a bo - som bring.

2. The valley rings, the blackbird sings,
Through all the hours of daylight glowing,
Her wakening, gladdening song is flowing,
And not till night brings on its shade,
This warbler's strains of joy are laid.

3. The valley rings, the blackbird sings,
Amidst the smiles of daily beauty,
As if to pay to God her duty,
She in the full and choral throng
Lifts up the voice of praise in song.

THE ADIEU.

Affetuoso.

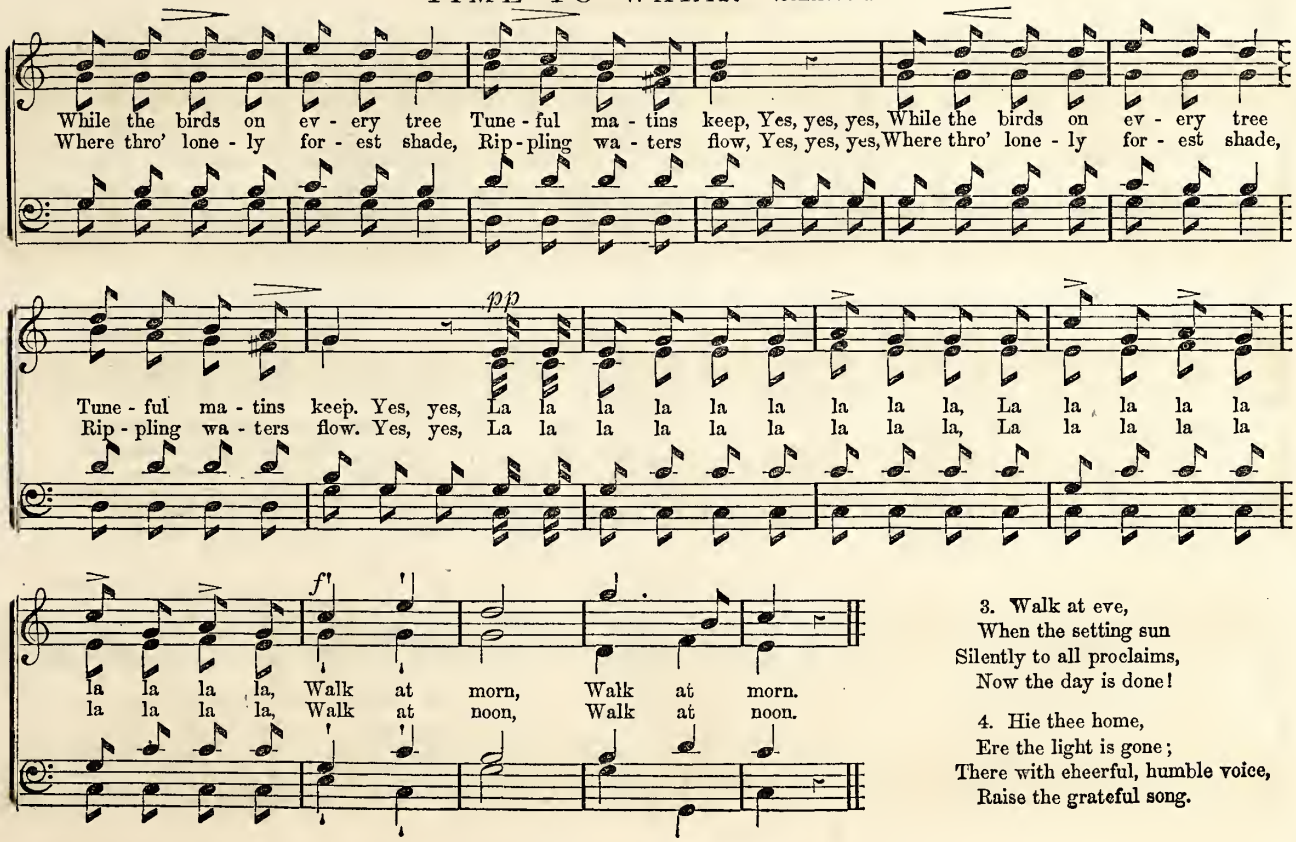
2. Dear love, adieu! Ever be true!
Sad through this parting day
Time quickly hies away!
Dear love, adieu! Ever be true!

3. Dear love, adieu! Ever be true!
Wipe now thy falling tear,
Trust God, and never fear!
Dear love, adieu! Ever be true!

TIME TO WALK.

Lively.

f
mp
f
mp
1. Walk at morn, While the dew - drops weep; Walk at morn, While the dew - drops weep;
2. Walk at noon, Where the breez - es blow; Walk at noon, Where the breez - es blow;


While the birds on ev - ery tree Tune - ful ma - tins keep, Yes, yes, yes, While the birds on ev - ery tree
Where thro' lone - ly for - est shade, Rip - pling wa - ters flow, Yes, yes, yes, Where thro' lone - ly for - est shade,
pp
Tune - ful ma - tins keep. Yes, yes, La la la la la la la la la, La la la la la
Rip - pling wa - ters flow. Yes, yes, La la la la la la la la la, La la la la la
f
la la la la, Walk at morn, Walk at morn.
la la la la, Walk at noon, Walk at noon.

3. Walk at eve,
When the setting sun
Silently to all proclaims,
Now the day is done!

4. Hie thee home,
Ere the light is gone;
There with eheerful, humble voice,
Raise the grateful song.

A FAITHFUL HEART.

Slowly.

1. One true heart, to know and love me, Is the on - ly gem I crave; One true heart, with love en-during, E - ven love be-
2. Fa - vor waits on smil - ing for - tune, Rich - es waste like ear - ly dew; Beauty fades, and graces vanish, Still the faithful
- - yond the grave. Light is earthly sorrow's dart, While I know a faith - ful heart.
heart is true. Light is, &c.

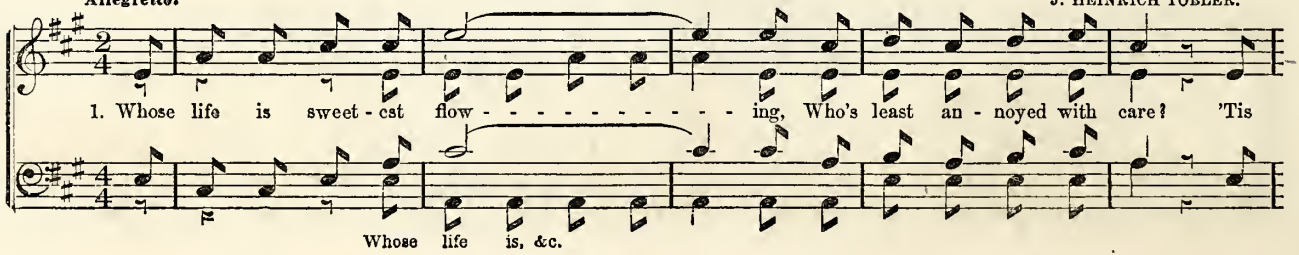
3. 'Mid the hollow hearted worldlings,
Nought so fair or dear is found,
As are two devoted bosoms,
By the chain of friendship bound.
Light is, &c.

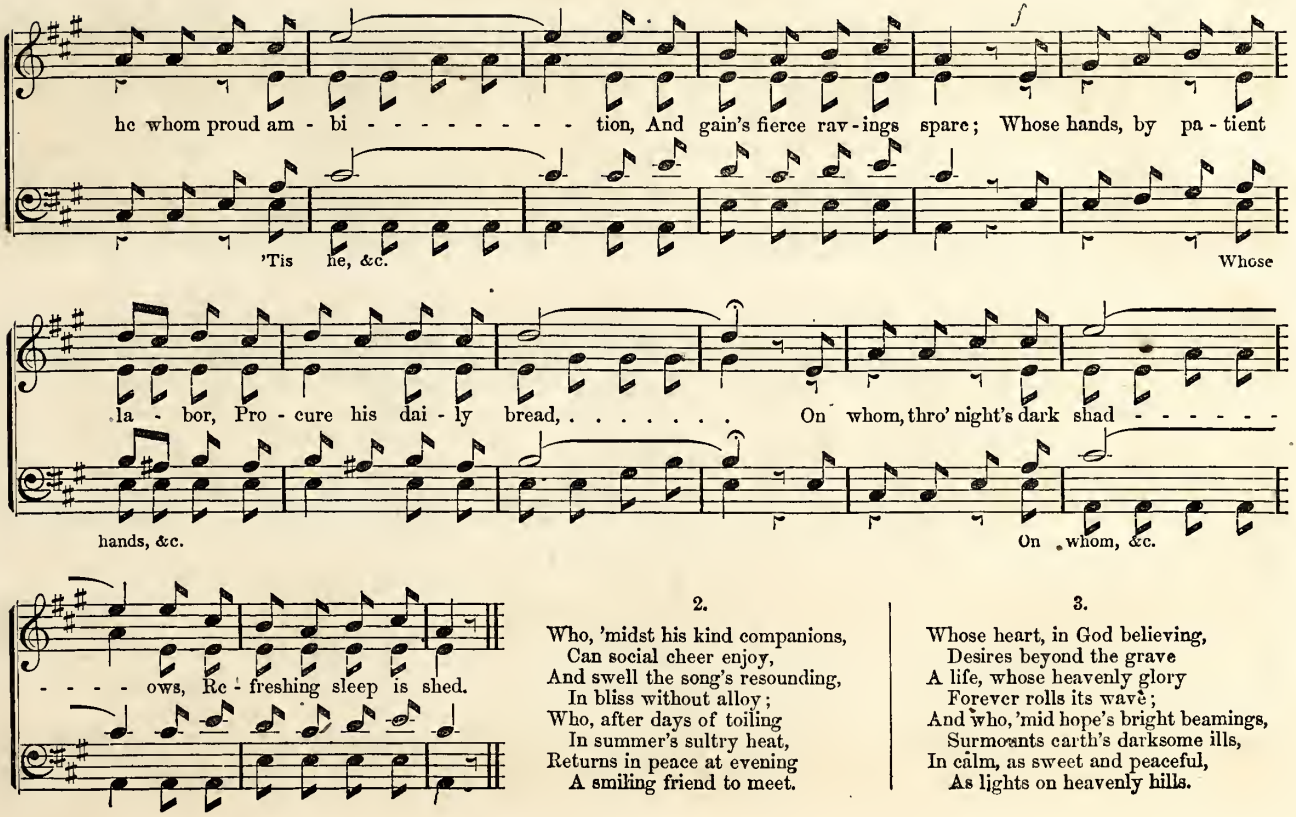
4. Sharing each in other's sorrow,
Sharing each in blessings given,
Theirs alike in shame or glory,
Theirs alike the hopes of heaven.
Light is, &c.

TRANQUIL LIFE.

Allegretto.

J. HEINRICH TOBLER.




he whom proud am - bi - - - - - - - - - tion, And gain's fierce rav - ings spare; Whose hands, by pa - tient
'Tis he, &c.
Whose
la - bor, Pro - cure his dai - ly bread, ... On whom, thro' night's dark shad - - - - - -
hands, &c.
On whom, &c.
- - - - ows, Re - freshing sleep is shed.

2.

Who, 'midst his kind companions,
  Can social cheer enjoy,
And swell the song's resounding,
  In bliss without alloy;
Who, after days of toiling
  In summer's sultry heat,
Returns in peace at evening
  A smiling friend to meet.

3.

Whose heart, in God believing,
  Desires beyond the grave
A life, whose heavenly glory
  Forever rolls its wave;
And who, 'mid hope's bright beamings,
  Surmounts earth's darksome ills,
In calm, as sweet and peaceful,
  As lights on heavenly hills.

mf
mp
f
1. Farewell to school, the birds are singing, How rap - id - ly the days are winging; Come, let us quick - ly haste a - way, And
2. Va - ca - tion, haste, or we'll be weary, Tho' school is nev - er dull and dreary; Yet, we'd a - way to greenest fields, Where
pp
Cres.
f
have our gam - bols while we may. La la la la, la la la la, la la la la la la la.
na - ture full a - bundance yields. La la la la, &c.

3.

Yes, soon, with joy, will we, returning,
Show how we love the paths of learning;
When Autumn's rich and mellow voice
Makes every heart and tongue rejoice.
La la, &c.

4.

And when, in halls of study meeting,
We'll have a happy, joyous meeting;
With minds refreshed, and feelings gay,
We'll hail the welcome, welcome day.
La la, &c.

5.

Farewell to school, the birds are singing,
How rapidly the days are winging!
Come, let us quickly haste away,
And have our gambols while we may.
La la, &c.

Dim.
mp
Good night! Good night! Our la - bor all is done; Day - light sweet - ly round is
mp
Cres.
clos - ing, Bu - sy hands and heads re - pos - ing, Till the mor - row's ris - ing sun,—Good night, Good
Dim.
p
Dim.
night, Good night, Good night,— To all, good night!

2.

Good night, good night!
Till morning in beauty breaks;
Till the day, its cares renewing,
Calls us to be up and doing,
Rest in peace, thy Father wakes—
Good night, good night, good night, good night,
To all, good night!

THE SAILOR BOY'S FAREWELL.

Sorrowfully.

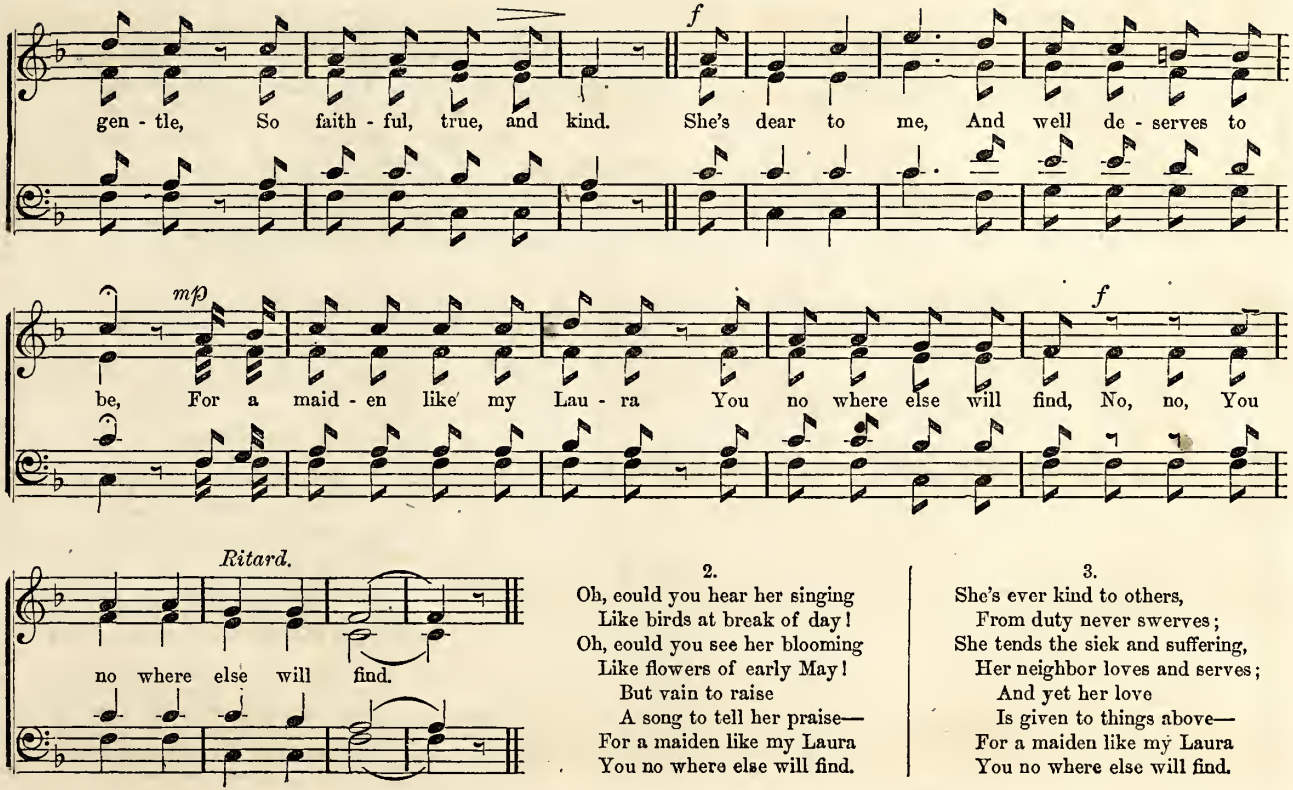
1. I stand up - on the wood - y cliff, Be - low's the val - ley deep, And yon - der lies my
2. O lit - tle skiff, so swift to glide, With me in moon- beam pale, When stars were spark - ling
lit - tle skiff, As rocked on waves to sleep, As rocked on waves to sleep.
in the tide, And fresh- ly blew the gale, And fresh - ly blew the gale.
f

3. No more upon the dewy green
Shall I now look for thee,
But float, by all the loved unseen,
Far o'er the deep blue sea.

4. I leave my home, I leave these skies,
I bid the vale farewell;
And all that fills my heart and eyes
Must but in memory dwell.

LAURA.

Allegretto.


f
gen - tle, So faith - ful, true, and kind. She's dear to me, And well de - serves to
mp
be, For a maid - en like my Lau - ra You no where else will find, No, no, You
f
Ritard.
no where else will find.

2.

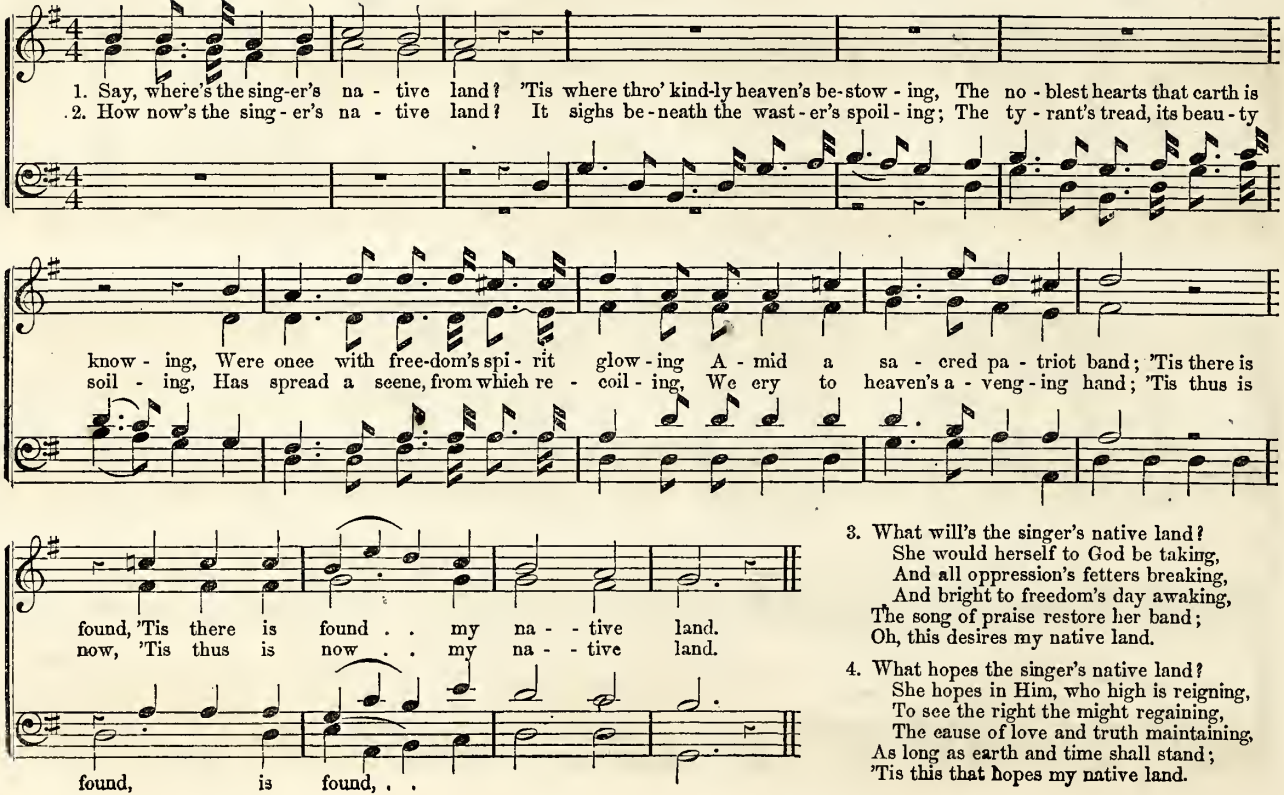
Oh, could you hear her singing
Like birds at break of day!
Oh, could you see her blooming
Like flowers of early May!
But vain to raise
A song to tell her praise—
For a maiden like my Laura
You no where else will find.

3.

She's ever kind to others,
From duty never swerves;
She tends the sick and suffering,
Her neighbor loves and serves;
And yet her love
Is given to things above—
For a maiden like my Laura
You no where else will find.

THE SINGER'S NATIVE LAND.

From FR. SILCHER.


1. Say, where's the sing-er's na - tive land? 'Tis where thro' kind-ly heaven's be-stow - ing, The no - blest hearts that earth is
2. How now's the sing - er's na - tive land? It sighs be-neath the wast - er's spoil - ing; The ty - rant's tread, its beau - ty
know - ing, Were once with free-dom's spi - rit glow - ing A - mid a sa - cred pa - triot band; 'Tis there is
soil - ing, Has spread a scene, from which re - coil - ing, We cry to heaven's a - veng - ing hand; 'Tis thus is
found, 'Tis there is found . . my na - - tive land.
now, 'Tis thus is now . . my na - - tive land.
found, is found, . .

3. What will's the singer's native land?
   She would herself to God be taking,
   And all oppression's fetters breaking,
   And bright to freedom's day awaking,
   The song of praise restore her band;
   Oh, this desires my native land.

4. What hopes the singer's native land?
   She hopes in Him, who high is reigning,
   To see the right the might regaining,
   The cause of love and truth maintaining,
   As long as earth and time shall stand;
   'Tis this that hopes my native land.

1. It dear - ly ech - oes on the breast, Like mu - sic's sweet - est string; It warms our hearts with
gen - tle glow, Like sun - ny days of spring, Like sun - ny days of spring.

2.

It gives us strength to do and bear;
It makes the heavy light;
It makes the roughest pathway smooth,
And cheers the darkest night.

3.

It smiles within the clay-built hut,
As in the princely dome;
Sweet smiles of peace serene are seen,
Where'er it makes a home.

4.

This treasure rich is CHEERFULNESS,
To willing bosoms given;
From heavenly truth and good it flows,
And turns again to heaven.

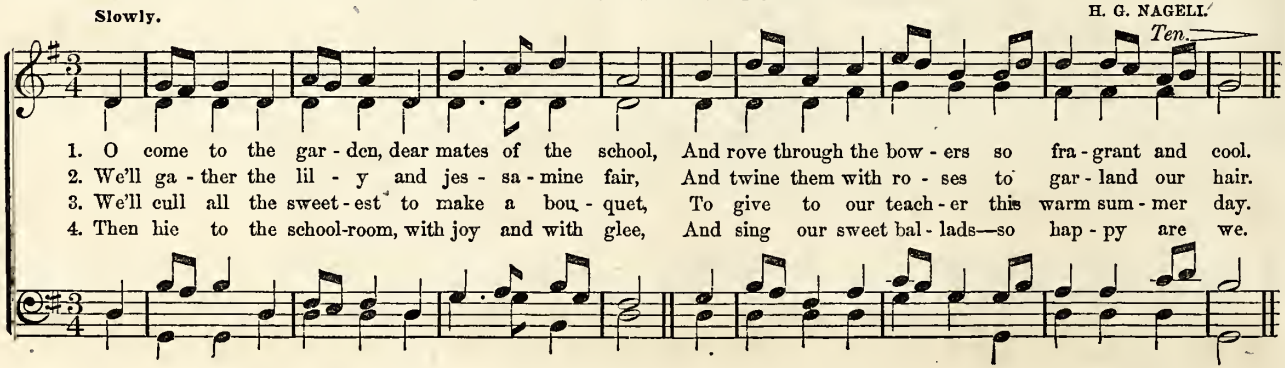
SONG OF PRAISE.

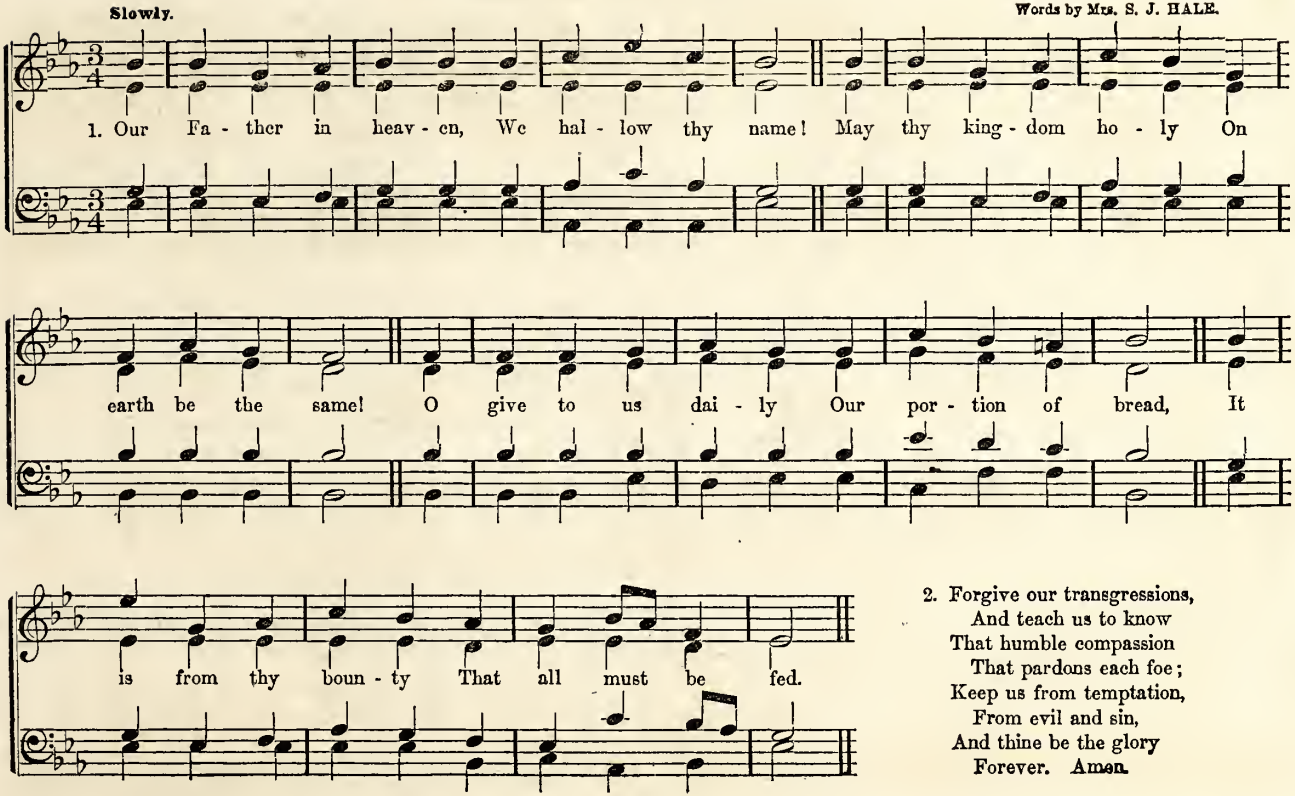
Moderato. *f* *Cres.* From the German.

1. Praise ye the Lord! Praise ye the Lord! The Lord is mighty, And glorious is his ho - ly name for - ev - er more.
2. Praise ye the Lord! Praise ye the Lord! The Lord is ho - ly, His goodness, truth, and love en - dure for - ev - er more.
f

O COME TO THE GARDEN.

Slowly. H. G. NAGELI. *Ten.*


1. O come to the gar - den, dear mates of the school, And rove through the bow - ers so fra - grant and cool.
2. We'll ga - ther the lil - y and jes - sa - mine fair, And twine them with ro - ses to gar - land our hair.
3. We'll cull all the sweet - est to make a bou - quet, To give to our teach - er this warm sum - mer day.
4. Then hie to the school-room, with joy and with glee, And sing our sweet bal - lads—so hap - py are we.


Slowly.
Words by Mrs. S. J. HALE.
1. Our Fa - ther in heav - en, We hal - low thy name! May thy king - dom ho - ly On
earth be the same! O give to us dai - ly Our por - tion of bread, It
is from thy boun - ty That all must be fed.

2. Forgive our transgressions,
And teach us to know
That humble compassion
That pardons each foe;
Keep us from temptation,
From evil and sin,
And thine be the glory
Forever. Amen.

TRUTH.

1. Be sa - cred truth, my son, thy guide, Un - til thy dy - ing day, Nor turn a fin - ger's breadth a - side From
2. Then shall thy heart be free and light, And near the crys - tal spring, Thy mu - sic be more gay and bright, Than
God's ap - point - ed way, From God's ap - point - ed way.
where the wick - ed sing, Than where the wick - ed sing.

3. For oh, no joy shall that man know,
Who bears a guilty breast;
His conscience drives him to and fro,
And never lets him rest.

4. Oh, then, be sacred truth thy guide,
Until thy dying day;
Nor turn a finger's breadth aside
From God's appointed way.

AWAKE THE SONG OF MERRY GREETING.

p
- - - spir - ing, joy re - peat - ing, Sing la la, la la, la la la;
Let mirth to wis - dom trib - ute
But yet be mer - ry when we
p
m
f
pay,
may.
Sing la la, la la, la la la, Sing la la, la la, la la la, Sing la la, la la, la la la.

2.

'Tis well for thought to find a season,
For study always there's no reason;
We gather knowledge from the past,
To make life happy while it last.

3.

And if the day we give to labor,
The evening's due to friend and neighbor—
When nature needful rest designed
To strengthen body and the mind.

4.

Though care will come, and tribulation,
We'll sigh not in th' anticipation;
For joy will soon each grief dispel
From hearts where love and friendship dwell.

SUMMER.

Slowly. *Cres.* A. WEBER.

1. Days of sum - mer glo - ry, Days I love to see, All your scenes so bril - liant,
2. All the day I'm live - ly, Tho' the day is long, And from morn to eve - ning
mf Dim. p Ten. Dim.
They are dear to me. La la la, la la la, la la la, la, la la la la la.
Sounds my hap - py song. La la la, la la la, la la la, la, la la la la la.

3.

Let my mind be ever
Bright as yonder sun;
Pure as are the breezes
Just as night comes on.

4.

Meadows, fields, and mountains,
Clothed in shining green;
With the rippling fountains,
Through the willows seen.

5.

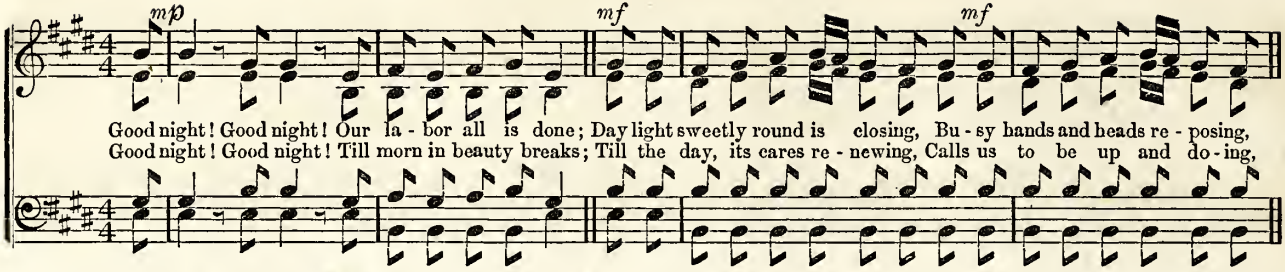
Birds that sweetly warble
All the summer days;
All things speak in musie
Their CREATOR'S praise.

Moderato.
Cres.
mf
1. In the home - stead, O how sweet! On the moun - tains there to stray; On the
mp
rocks whence streams are flow - ing, In the val - leys green - ly grow - ing, Where the kine and lamb - kins
Cres.
meet, In the home - stead, O how sweet!

2.

In the homestead, O how sweet!
Where the skies are bright and fair;
Where we played in childhood's hours,
In the woods and 'mong the flowers;
Where the true and loving meet—
In the homestead, O how sweet!

GOOD NIGHT. No. 2.


mp
mf
mf
Good night! Good night! Our la - bor all is done; Day light sweetly round is closing, Bu - sy hands and heads re - posing,
Good night! Good night! Till morn in beauty breaks; Till the day, its cares re - newing, Calls us to be up and do - ing,
f
p
Till the mor - row's ris - ing sun—Good night, good night, good night, good night, To all, good night!
Rest in peace, thy Fa - ther wakes—Good night, good night, good night, good night, To all, good night!

COME, SING A SONG, MY ANNA.

you would give me three. If I, a - lone, my voice should raise, With shame and fear I soon should cease, I
can - not sing a - lone, I can - not sing a - lone, I can - not sing . . . a - lone."

2.

"Come, sing, my dearest Anna!
I'll give my goldfinch, there;"
"O, no, dear John, I cannot,
If thou would'st give a pair.
If I, alone, my voice should raise,
With shame and fear I soon should cease—
I cannot sing alone."

3.

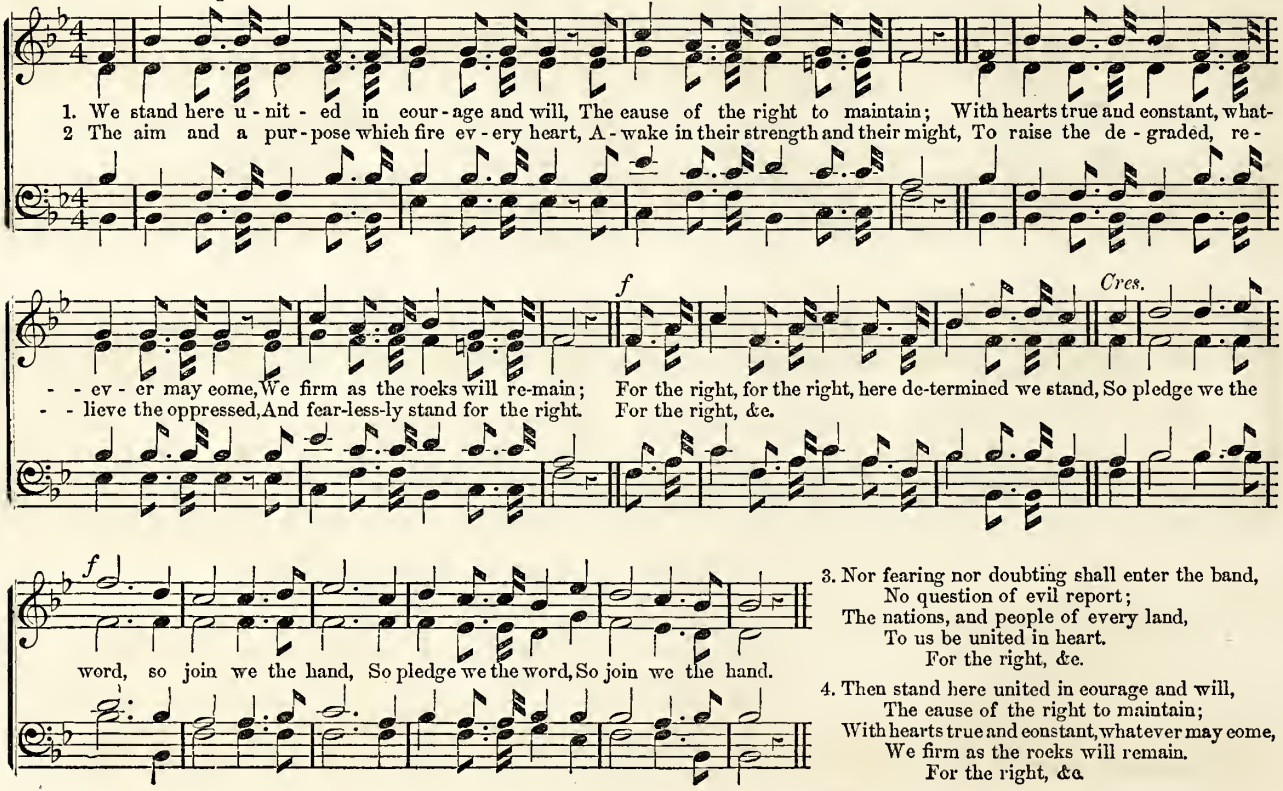
"O sing, my dearest Anna!
I'll give thee this gold ring;"
"Ah, John, though I should like it,
Indeed, I cannot sing!
If I, alone, my voice should raise,
With shame and fear I soon should cease—
I cannot sing alone."

4.

"Come, sing, my dearest Anna!
And I will sing with thee."
"Ah! now the ease is altered,
Come then, and we will see.
I used to sing when father led,
And now, with thee, I'm not afraid,
For I will follow thee."

PLEDGED FOR THE RIGHT.

Bold and Energetic.


1. We stand here u - nit - ed in cour - age and will, The cause of the right to maintain; With hearts true and constant, what-
2 The aim and a pur - pose which fire ev - ery heart, A - wake in their strength and their might, To raise the de - graded, re -
f
Cres.
- - ev - er may come, We firm as the rocks will re-main; For the right, for the right, here de-termined we stand, So pledge we the
- - lieve the oppressed, And fear-less-ly stand for the right. For the right, &c.
f
word, so join we the hand, So pledge we the word, So join we the hand.

3. Nor fearing nor doubting shall enter the band,
No question of evil report;
The nations, and people of every land,
To us be united in heart.
For the right, &c.

4. Then stand here united in courage and will,
The cause of the right to maintain;
With hearts true and constant, whatever may come,
We firm as the rocks will remain.
For the right, &c.

FR. SILCHER.

1. Hy - ho! Lit - tle flower, flour - ish and blos - som, Let thy bud in beau - ty break,
Let thy fra - grant sweet - ness wake. Hy - ho! Lit - tle flower, flour - ish and blos - som.

2. Hy-ho! Gentle breeze, kindly regale us!
Mild the sky that smiles above,
Earth beneath is filled with love;
Hy-ho! Gentle breeze, kindly regale us!

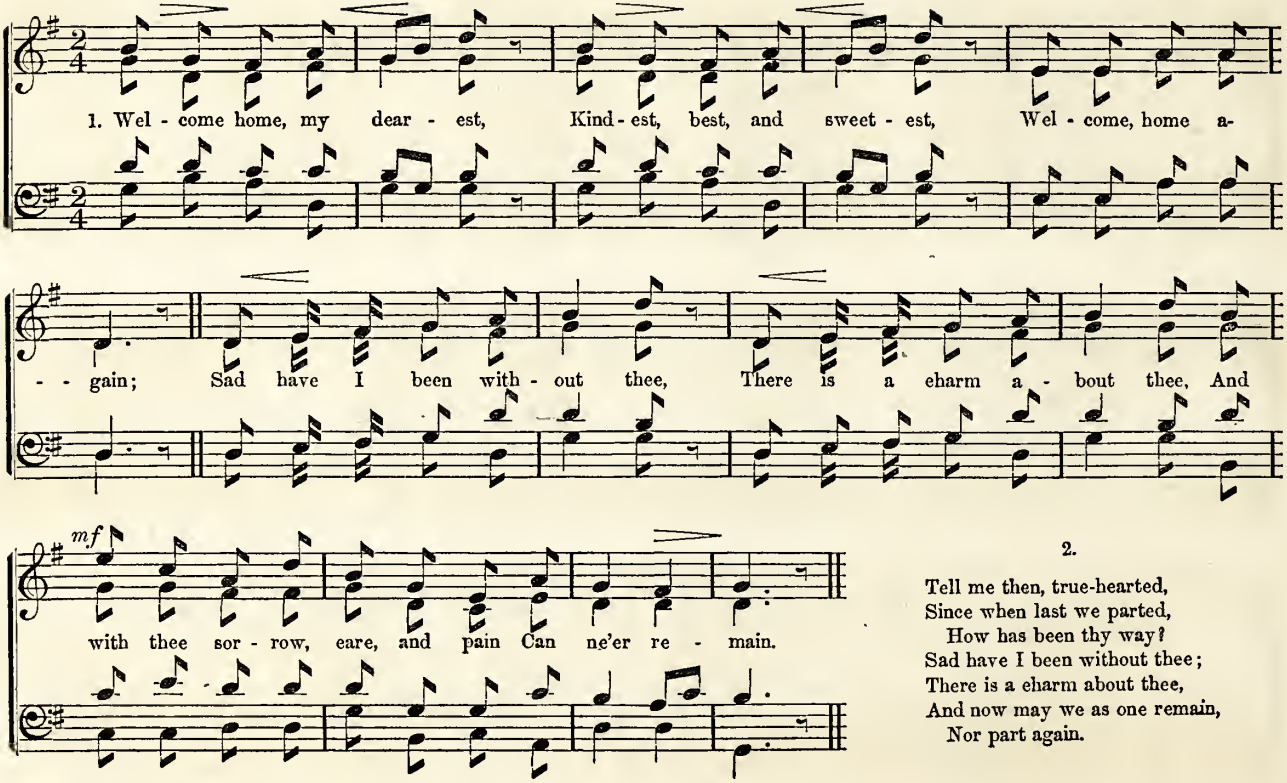
3. Hy-ho! Meadow streams, welcome your flowing!
Hie along, 'midst hills and dells,
Bright your silvery rippling swells,
Hy-ho! Meadow streams, welcome your flowing!

4. Hy-ho! Birds of Spring, sing forth your pleasures!
While ye pass on nimble wing,
Let your gladdening music ring;
Hy-ho! Birds of Spring, sing forth your pleasures!

5. Hy-ho! One and all, join the rejoicing!
Who among us will be sad,
When all else around is glad?
Hy-ho! One and all, join the rejoicing!

WELCOME HOME.

Andantino. From CHERUBINI.


1. Wel - come home, my dear - est, Kind - est, best, and sweet - est, Wel - come, home a-
- - gain; Sad have I been with - out thee, There is a charm a - bout thee, And
mf
with thee sor - row, care, and pain Can ne'er re - main.

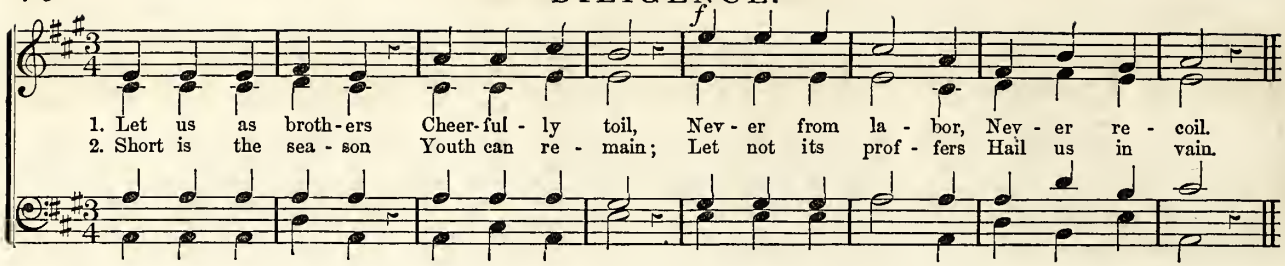
2.

Tell me then, true-hearted,
Since when last we parted,
How has been thy way?
Sad have I been without thee;
There is a charm about thee,
And now may we as one remain,
Nor part again.

mp
Cres.
Dim.
1. As forth I walked at car - ly morn - ing, The hon - ey - bee So bu - si - ly The
2. As on I walked at ear - ly morn - ing, A wak - ing bird, In nest I heard, Be -
mf
mp
fields did rove; And thus she sang, "Good peo - ple, all, take warning! Time swift - ly flies."
- - - gin to move— "A - rise, my mate," She sang with cheerful warning: Time swift - ly, &c.
Cres.
mf
O, then be wise, And time im - prove.

3. Then, while 'tis yet life's early dawning,
Let one and all,
At wisdom's call,
Prepare to move;
Or soon will age surprise us with the warning:
"Time swiftly flies."
O then be wise,
And time improve.

DILIGENCE.


f
1. Let us as broth-ers Cheer-ful - ly toil, Nev - er from la - bor, Nev - er re - coil.
2. Short is the sea - son Youth can re - main; Let not its prof - fers Hail us in vain.

3.

Rich is the treasure
Now to be won;
Toil in full measure
Then shall be done.

4.

So shall the season
Life now has lent,
True to right reason,
Wisely be spent.

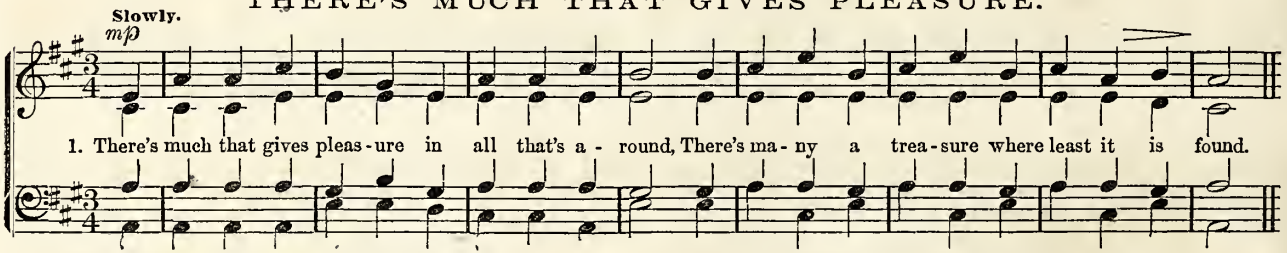
5.

Nature for action
Youth has designed;
Sweet satisfaction
Age will thus find.

6.

Let us as brothers
Cheerfully toil,
Never from labor,
Never recoil.

THERE'S MUCH THAT GIVES PLEASURE.

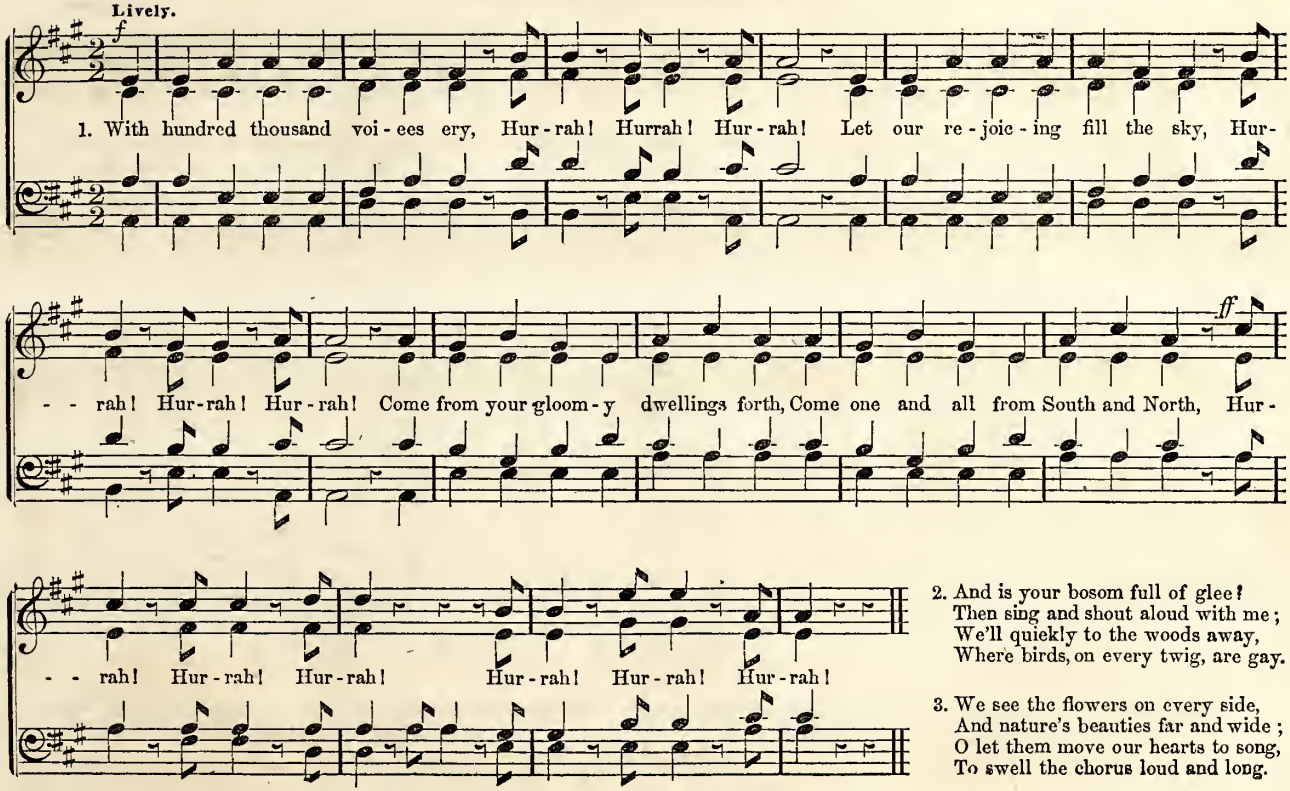


2. It glows in the morning, when sun-beams arise;
It spreads its adorning on evening's bright skies.

3. 'Tis found in the days ever darksome and drear,
For then round eve's fire-hearths we meet in good cheer.

4. There's pleasure in toiling, that sweetens our rest,
Though oft we're recoiling, as if sore oppressed.

5. There's pleasure from sorrow, by contrast of joy,
Then why should we borrow those cares that annoy.


Lively.
f
1. With hundred thousand voi - ees ery, Hur - rah! Hurrah! Hur - rah! Let our re - joic - ing fill the sky, Hur-
- - rah! Hur-rah! Hur - rah! Come from your gloom - y dwellings forth, Come one and all from South and North, Hur -
ff
- - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah!

2. And is your bosom full of glee!
Then sing and shout aloud with me;
We'll quickly to the woods away,
Where birds, on every twig, are gay.

3. We see the flowers on every side,
And nature's beauties far and wide;
O let them move our hearts to song,
To swell the chorus loud and long.

MY NATIVE LAND.

German.

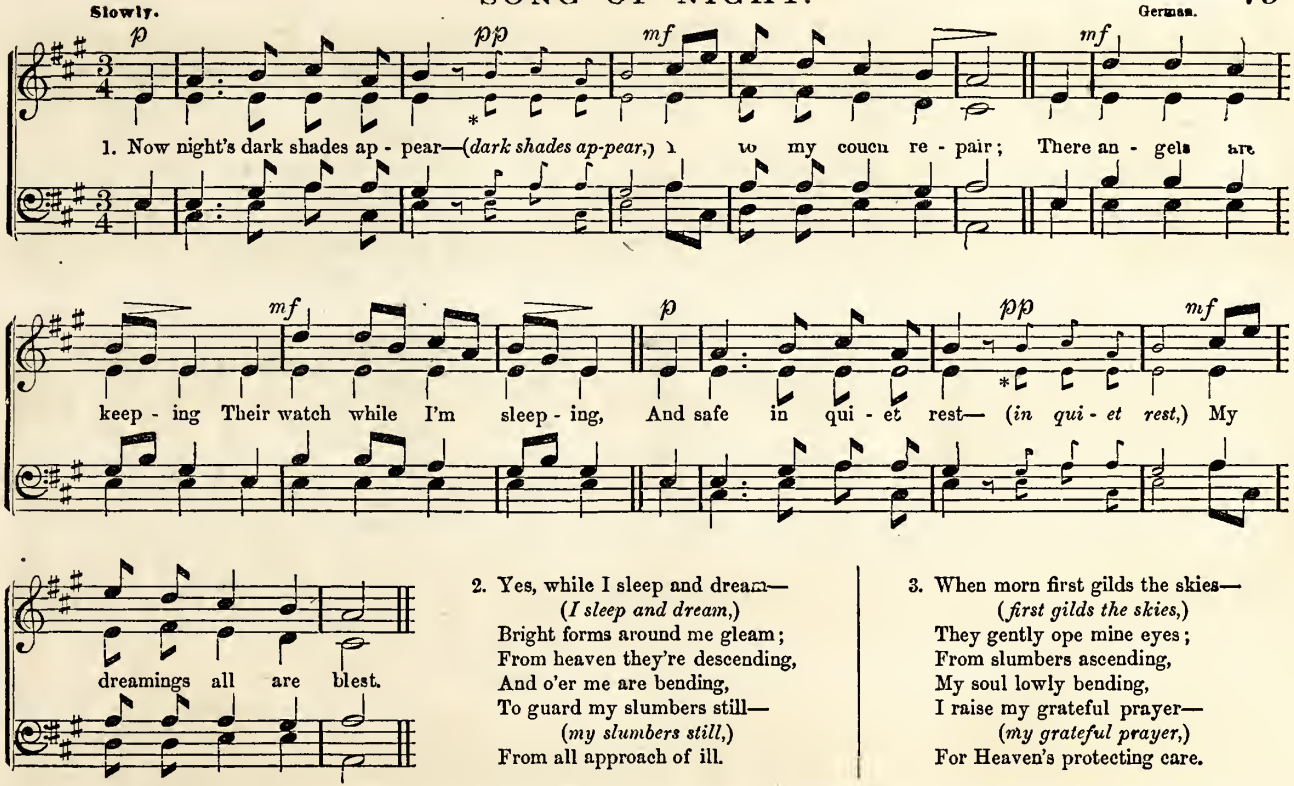
1. I now free - ly of - fer my heart and my hand To thee, thou home of free - dom, To
2. My coun - try I'll hon - or, her laws I'll o - bey, And hail all men as breth - ren, Who
thee, my na - tive land, To thee, thou home of free - dom, To thee, my na - tive land.
walk in vir - tue's way, And hail all men as breth - ren, Who walk in vir - tue's way.

3.

Their rights I'll protect and defend as they're known,
Their welfare and their freedom
I'll guard as if my own.

4.

May Heaven give me firmness, with heart and with hand,
To labor, or to die, for
My own dear native land.


Slowly.
German.
p
pp
mf
mf
1. Now night's dark shades ap - pear—(dark shades ap-pear,) To my couch re - pair; There an - gels are
mf
p
pp
mf
keep - ing Their watch while I'm sleep - ing, And safe in qui - et rest— (in qui - et rest,) My
dreamings all are blest.

2. Yes, while I sleep and dream—
(*I sleep and dream,*)
Bright forms around me gleam;
From heaven they're descending,
And o'er me are bending,
To guard my slumbers still—
(*my slumbers still,*)
From all approach of ill.

3. When morn first gilds the skies—
(*first gilds the skies,*)
They gently ope mine eyes;
From slumbers ascending,
My soul lowly bending,
I raise my grateful prayer—
(*my grateful prayer,*)
For Heaven's protecting care.

* The small notes may be played or sung as an echo.

Cres.
1. Oh, how I love to roam a-broad, And wan - - - - - der: Then come, com-pan - ions, all with me, A-
2. The wa - ters love to foam and roam, And wan - - - - - der: They have no rest by day and night, But
Cres.
f
- - long the riv - er bank in glee We'll wan - der and wan - der, We'll wan - - - - - der and wan - der.
e'er to wan - der find de - light, To wan - der and wan - der, To wan - - - - - der and wan - der.

3.

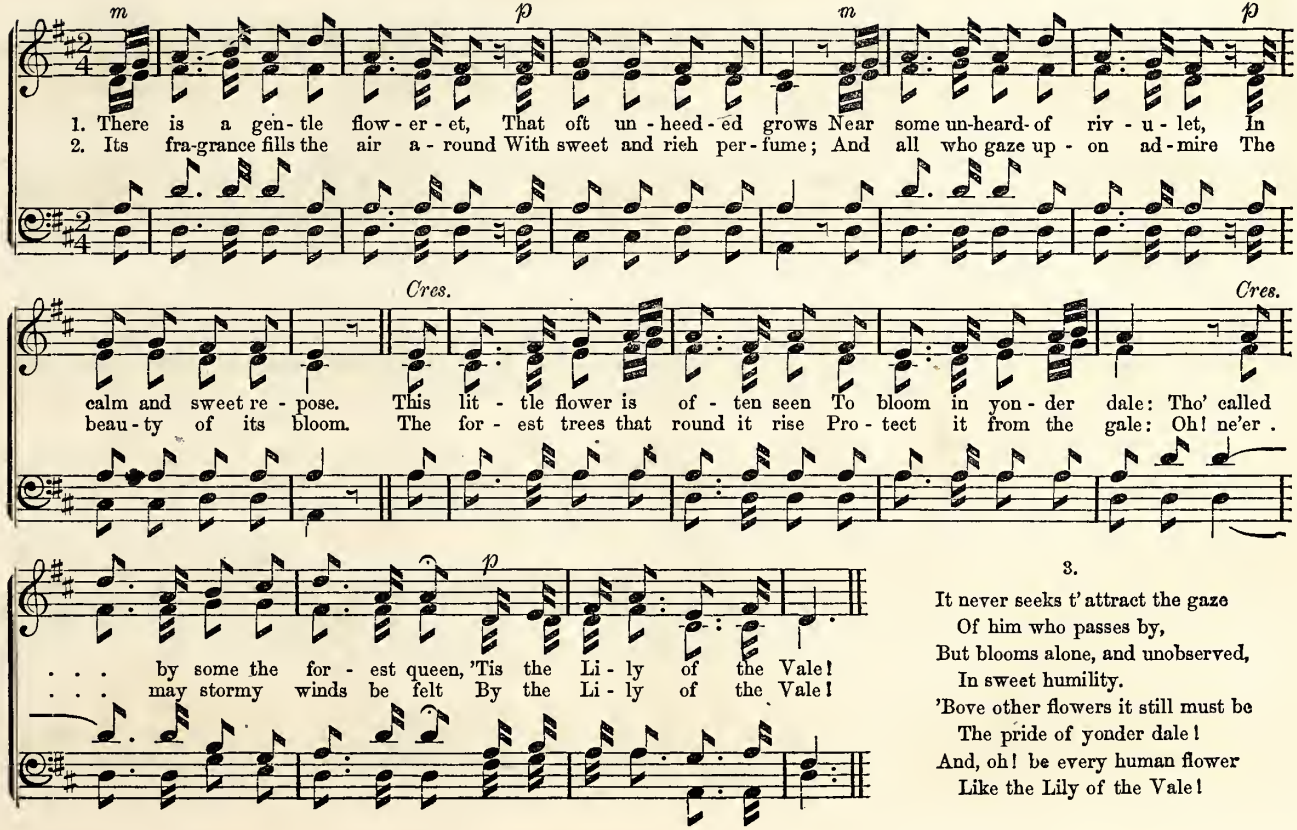
See how the mill-wheel loves to turn,
And wander:
The arms can hardly wait for day,
But with the dawn they whirl away,
And wander, and wander.

4.

The bee loves well from flower to flower
To wander;
The birds fly, singing, to and fro,
Above the fields fresh breezes blow,
And wander, and wander.

5.

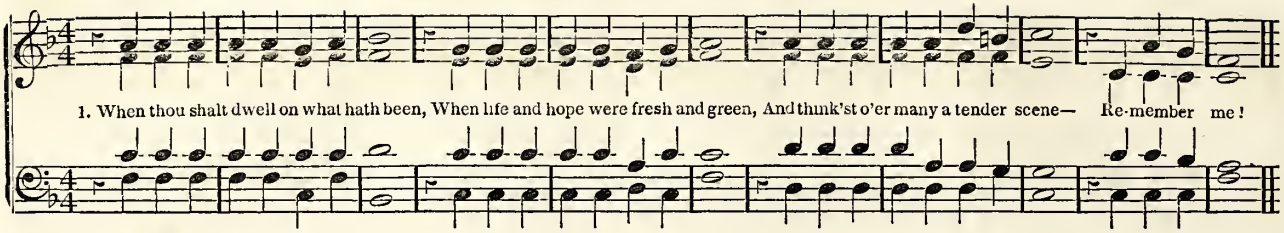
Along the path where roses blow,
We'll wander,
And through the groves and far away,
With joy unceasing, through the day
We'll wander, and wander.


m
p
m
p
1. There is a gen- tle flow - er - et, That oft un - heed - ed grows Near some un-heard- of riv - u - let, In
2. Its fra-grance fills the air a - round With sweet and rich per - fume; And all who gaze up - on ad - mire The
Cres.
Cres.
calm and sweet re - pose. This lit - tle flower is of - ten seen To bloom in yon - der dale: Tho' called
beau - ty of its bloom. The for - est trees that round it rise Pro - tect it from the gale: Oh! ne'er .
p
. . . by some the for - est queen, 'Tis the Li - ly of the Vale!
. . . may stormy winds be felt By the Li - ly of the Vale!

3.

It never seeks t' attract the gaze
Of him who passes by,
But blooms alone, and unobserved,
In sweet humility.
'Bove other flowers it still must be
The pride of yonder dale!
And, oh! be every human flower
Like the Lily of the Vale!

REMEMBER ME.


1. When thou shalt dwell on what hath been, When life and hope were fresh and green, And think'st o'er many a tender scene— Re-member me!

2.

When thou art with the gay and glad,
In robes of smiling colors clad:
And yet, perhaps, thy heart is sad—
Remember me.

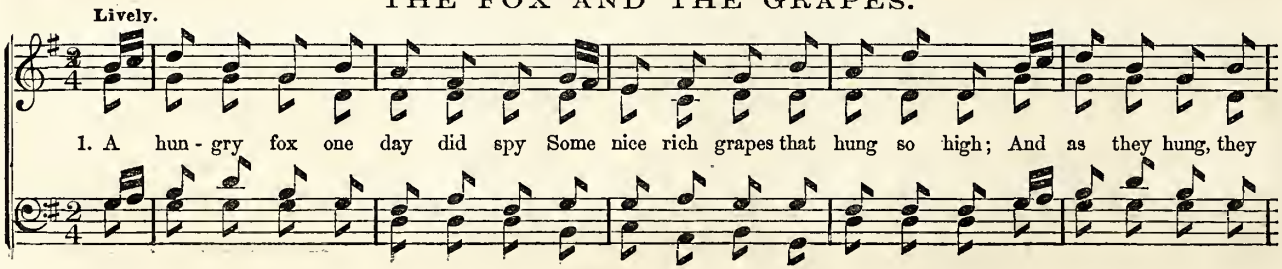
3.

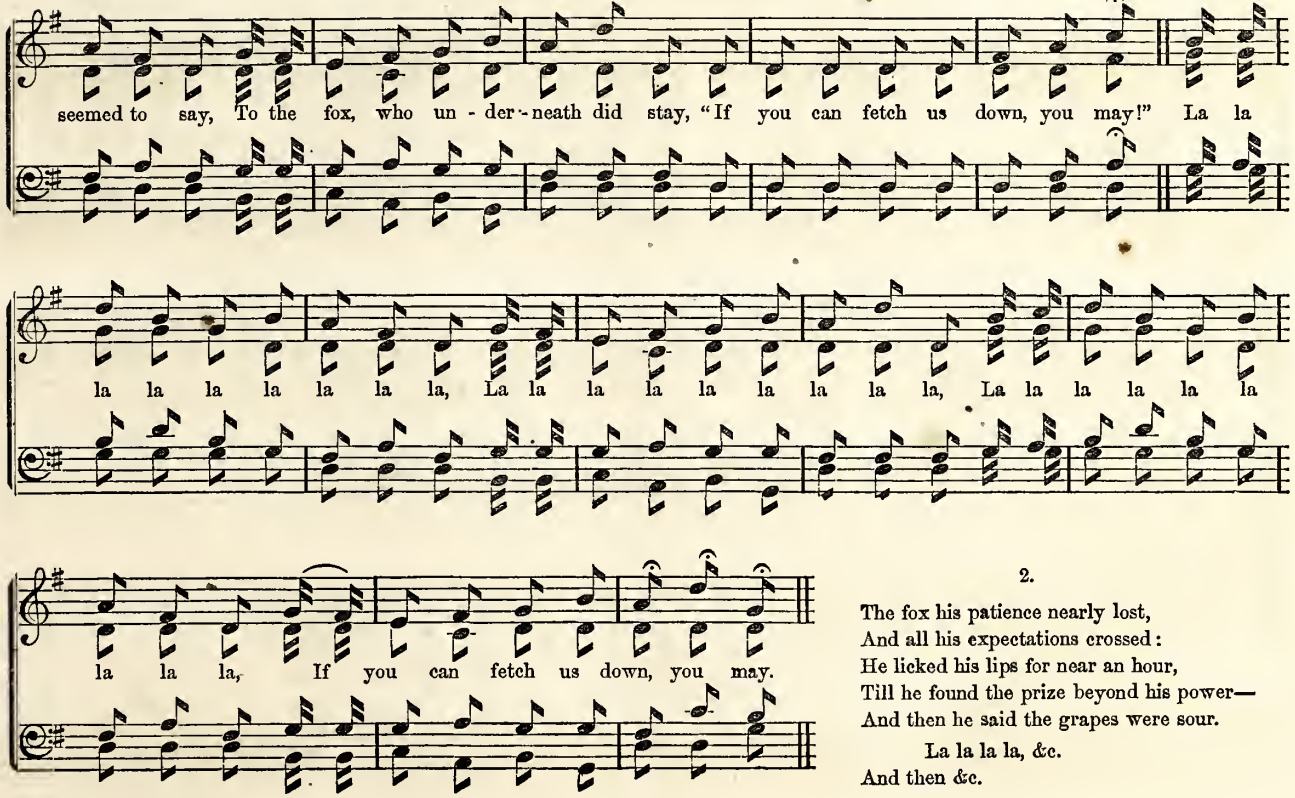
And when thou hear'st some soothing strain,
Proclaim the name beloved in vain—
The heart whose chords are rent in twain—
Remember me!

4.

The shades of life are gathering o'er,
And that which charmed will charm no more:
Oh! then remember, I implore,
Remember me

THE FOX AND THE GRAPES.




seemed to say, To the fox, who un - der - neath did stay, "If you can fetch us down, you may!" La la
la la la la la la la, La la la la la la la la la, La la la la la la
la la la, If you can fetch us down, you may.

2.

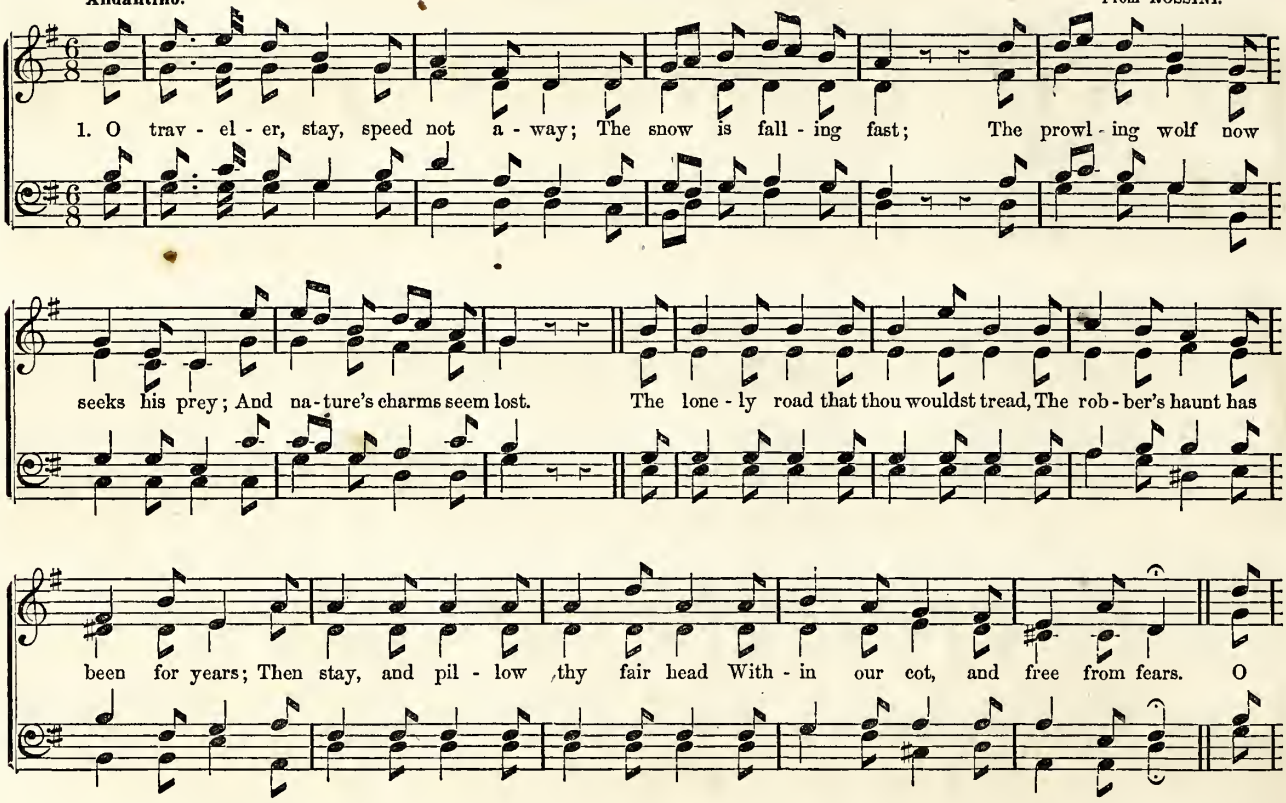
The fox his patience nearly lost,
And all his expectations crossed:
He licked his lips for near an hour,
Till he found the prize beyond his power—
And then he said the grapes were sour.

La la la la, &c.
And then &c.

TRAVELER, STAY!

Andantino.

From ROSSINI.

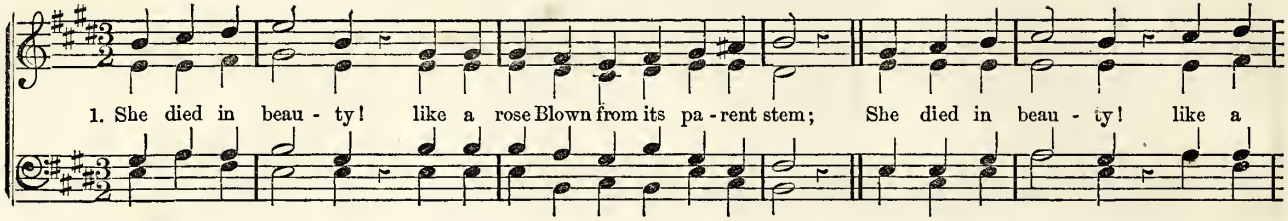

1. O trav - el - er, stay, speed not a - way; The snow is fall - ing fast; The prowl - ing wolf now
seeks his prey; And na - ture's charms seem lost. The lone - ly road that thou wouldst tread, The rob - ber's haunt has
been for years; Then stay, and pil - low thy fair head With - in our cot, and free from fears. O

trav - el - er, stay, speed not a - way; The snow is fall - ing fast; The prowl - ing wolf now
Ritard.
seeks his prey; And na - ture's charms seem lost. Trav - el - er, stay! Trav - el - er, stay! Trav - el - er, stay!

2. O traveler, stay, speed not away;
The snow is falling fast;
The prowling wolf now seeks his prey;
And nature's charms seem lost.
No dainty fare our cot contains,
With wealth we never yet were blessed,
Though small our store, still what remains,
We freely give to thee, our guest.
O traveler, stay, &c.

3. O traveler, stay, speed not away;
The snow is falling fast;
The prowling wolf now seeks his prey;
And nature's charms seem lost.
Ah! 'twas on such a night as this
Our aged grandsire's spirit fled,
Then stay—or thou, like him, may miss
Thy path, be robbed, and left for dead.
O traveler, stay, &c.

SHE DIED IN BEAUTY!



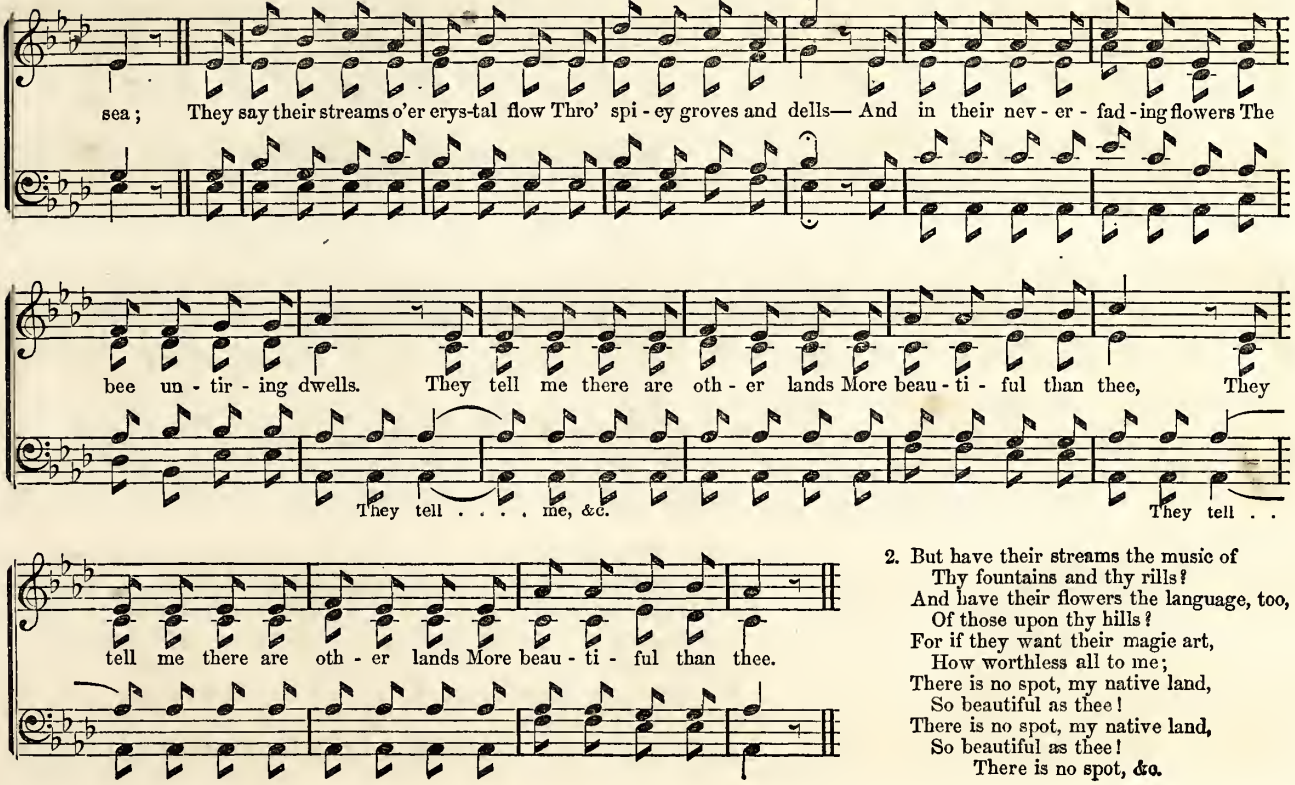
2. She died in beauty! like a ray
Along a moon-lit lake;
She died in beauty! like the song
Of birds among the brake.

3. She died in beauty! like the snow
On flowers dissolved away;
She died in beauty! like a star
Lost on the brow of day.

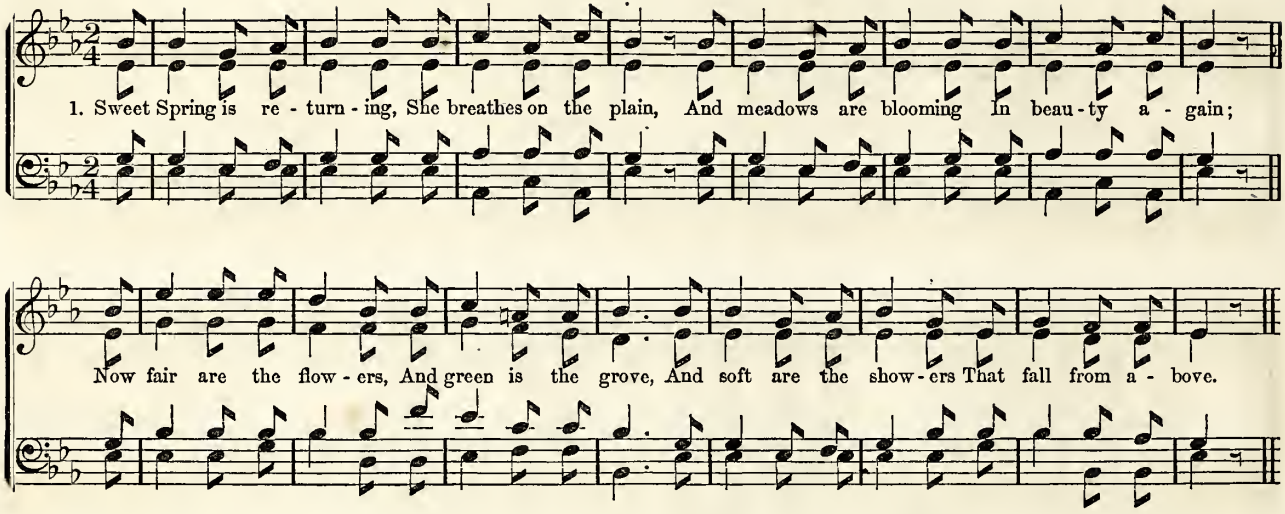
4. She lives in glory! like night's gem
Set round the silver moon;
She lives in glory! like the sun
Amid the blue of June.

THE MOST BEAUTIFUL LAND.

Lively.
1. They tell me there are oth - er lands More beauti - ful than thee, Up - on whose sands the gem and pearl Are scattered by the


sea; They say their streams o'er crys-tal flow Thro' spi - cy groves and dells— And in their nev - er - fad - ing flowers The
bee un - tir - ing dwells. They tell me there are oth - er lands More beau - ti - ful than thee, They
They tell . . . . me, &c.
They tell . .
tell me there are oth - er lands More beau - ti - ful than thee.

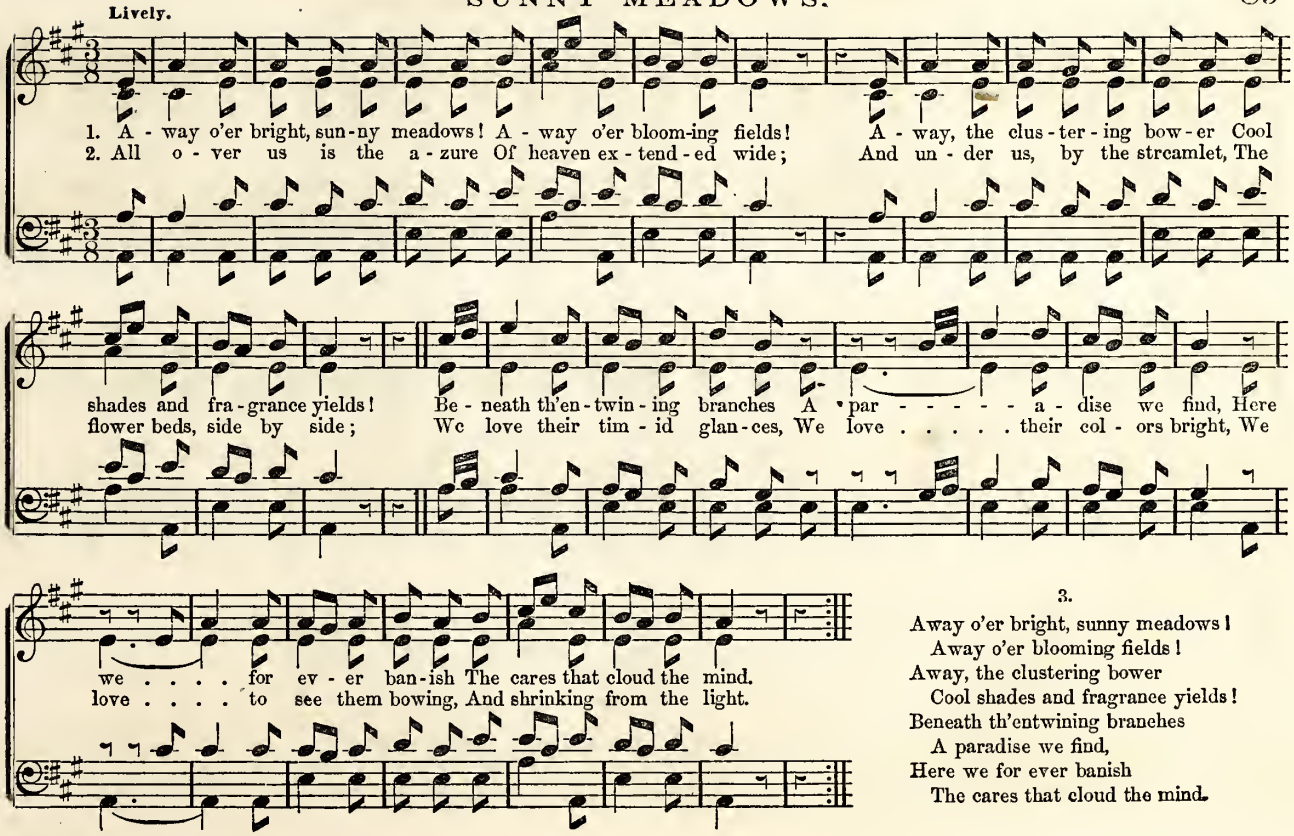
2. But have their streams the music of
Thy fountains and thy rills?
And have their flowers the language, too,
Of those upon thy hills?
For if they want their magic art,
How worthless all to me;
There is no spot, my native land,
So beautiful as thee!
There is no spot, my native land,
So beautiful as thee!
There is no spot, &c.


1. Sweet Spring is re - turn - ing, She breathes on the plain, And meadows are blooming In beau - ty a - gain;
Now fair are the flow - ers, And green is the grove, And soft are the show - ers That fall from a - bove.

2. Full gladly I greet thee,
Thou loveliest guest;
Ah! long have I waited
By thee to be blessed;
Stern winter threw o'er us
His cold, heavy chain;
We longed to be breathing
In freedom again.

3. And then, O thou kind one,
Thou camest so mild,
And mountain, and meadow
And rivulet smiled;
The voice of thy music
Was heard in the grove;
The balm of thy breezes
Invited to rove.

4. Now welcome, thou loved one,
Again and again,
And bring us full many
Bright days in thy train;
And bid gentle Summer
Not linger too long—
Even now we are waiting
To greet him with song.


Lively.
1. A - way o'er bright, sun - ny meadows! A - way o'er bloom-ing fields! A - way, the clus - ter - ing bow - er Cool
2. All o - ver us is the a - zure Of heaven ex - tend - ed wide; And un - der us, by the streamlet, The
shades and fra - grance yields! Be - neath th'en - twin - ing branches A par - - - - - a - dise we find, Here
flower beds, side by side; We love their tim - id glan - ces, We love . . . . . their col - ors bright, We
we . . . . for ev - er ban - ish The cares that cloud the mind.
love . . . . to see them bowing, And shrinking from the light.

3.

Away o'er bright, sunny meadows!
Away o'er blooming fields!
Away, the clustering bower
Cool shades and fragrance yields!
Beneath th'entwining branches
A paradise we find,
Here we for ever banish
The cares that cloud the mind.

Lively.
1. O, see the cun - ning frost has come, Its ma - gic art re - veal - ing,
With pictured bower, and hill, and dome, A - gain the windows seal - ing.
It shuts from us the clear, cold sky, The
The glar - ing ice that glit - ters high In
snow - y - sheet - ed mead - ow;
sun - light and in shad - ow.
The glar - ing ice that glit - ters high In sun - light and in shad - ow.

2. And yet it gives full many a dream
Of happy summer rambles,
The dear old bridge, the streamlet's gleam,
The ferns, the brakes, the brambles.
The silver lake, the wood-topped hill,
They live again before us;
Again flows on the little rill,
And summer skies are o'er us.

3. O see, the cunning frost has come,
Its magic art revealing;
With pictured bower, and hill, and dome,
Again the windows sealing.
It shuts from us the clear, cold sky,
The snowy-sheeted meadow;
The glaring ice that glitters high
In sunlight and in shadow.

German.

1. Float a - way! float a - way! O'er land and o'er sea; Float a - way! float a - way! O'er land and o'er sea!
Dark clouds stay not hith - er, We wait for fair weather, Float a - way! float a - way! And wel - come bright day!

2.

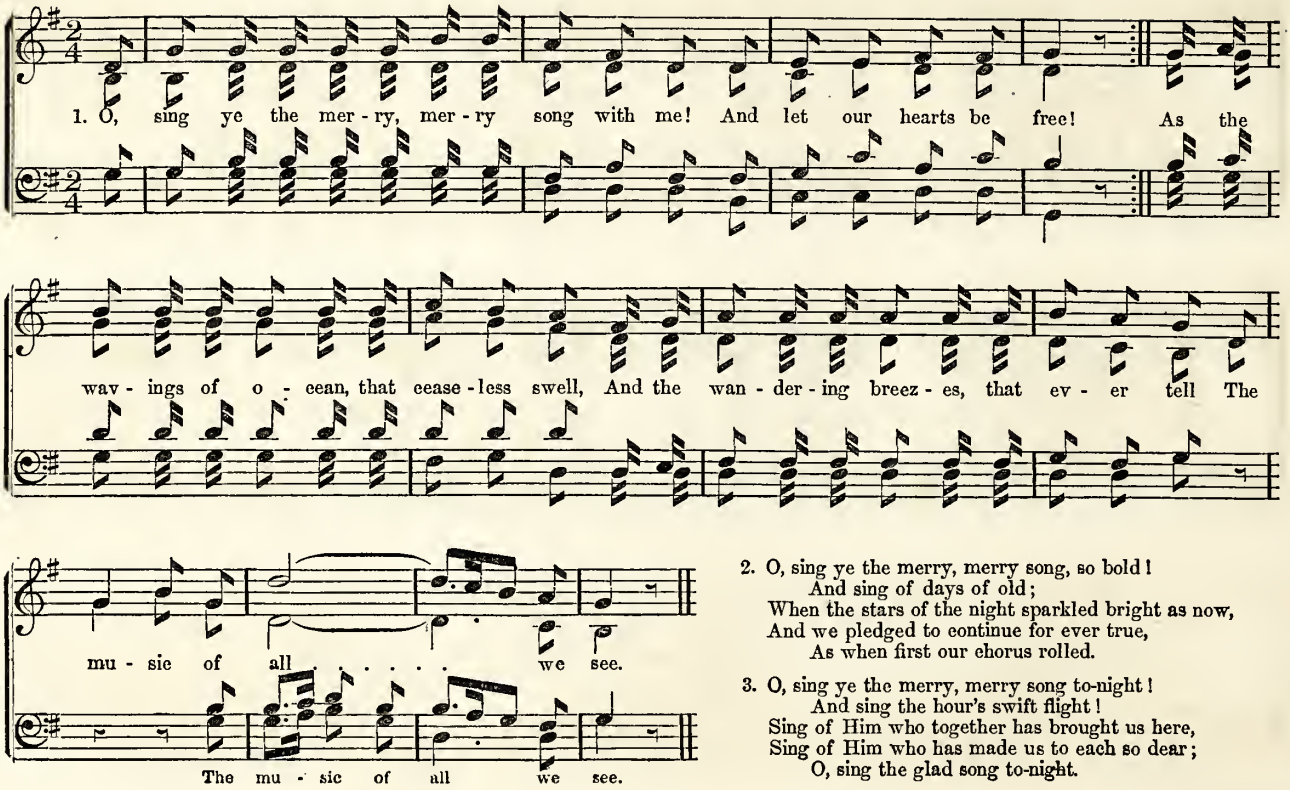
‖: Fare ye well! fare ye well!
O haste ye away!:‖
Of raining I'm weary;
While birds warble near me;
Then away! then away!
Dark clouds haste away!

3.

‖: Float along! float along!
Ye white, snowy throng!:‖
No longer ye hover,
The rain now is over;
To the sea! to the sea!
O haste ye to flee!

4.

‖: Happy day! happy day!
The sunshine I see;:‖
The birds and the flowers,
The bright falling showers!
I'm away! I'm away!
This bright, happy day!


1. O, sing ye the mer - ry, mer - ry song with me! And let our hearts be free! As the
wav - ings of o - cean, that cease - less swell, And the wan - der - ing breez - es, that ev - er tell The
mu - sic of all . . . . . we see.
The mu - sic of all we see.

2. O, sing ye the merry, merry song, so bold!
And sing of days of old;
When the stars of the night sparkled bright as now,
And we pledged to continue for ever true,
As when first our chorus rolled.

3. O, sing ye the merry, merry song to-night!
And sing the hour's swift flight!
Sing of Him who together has brought us here,
Sing of Him who has made us to each so dear;
O, sing the glad song to-night.

1. Now, school-house, a - dieu! to your cheer - ful doors, A - dieu! We leave for the pres - ent fair learning's stores, A -
2. Our books, we must hast - i - ly throw them by; A - dieu! On shelves, un - mo - lest - ed, in peace to lie; A -
- dieu! Our pa - rents dear we haste to meet, Our homes and our gar - dens in pleas - ure to greet, A -
- dieu! Fair na - ture's leaves a - dorn the tree: The woods and the fields shall our teach - ers now be, A -
- dieu! A - dieu! A - dieu! Yet we will glad-ly re - turn to you.
- dieu! A - dieu! A - dieu! Yet we will glad-ly re - turn to you.

3. Our teacher's glad voice we shall hear no more!
Adieu!
Till days of vacation have glided o'er;
Adieu!
Yet well we know his pleasant smile
Can never depart from our mem'ry the while;
Adieu! Adieu! Adieu!
Soon shall we gladly return to you.

ZOE.

C. G. HERING.

1. My dar - ling lamb - kin, Zo - e, With wool so soft and snow - y, Will fol - low me with
pat - tering feet, And from my hands the crumbs will eat, Dear lamb - kin! Dear lamb - kin!

2.

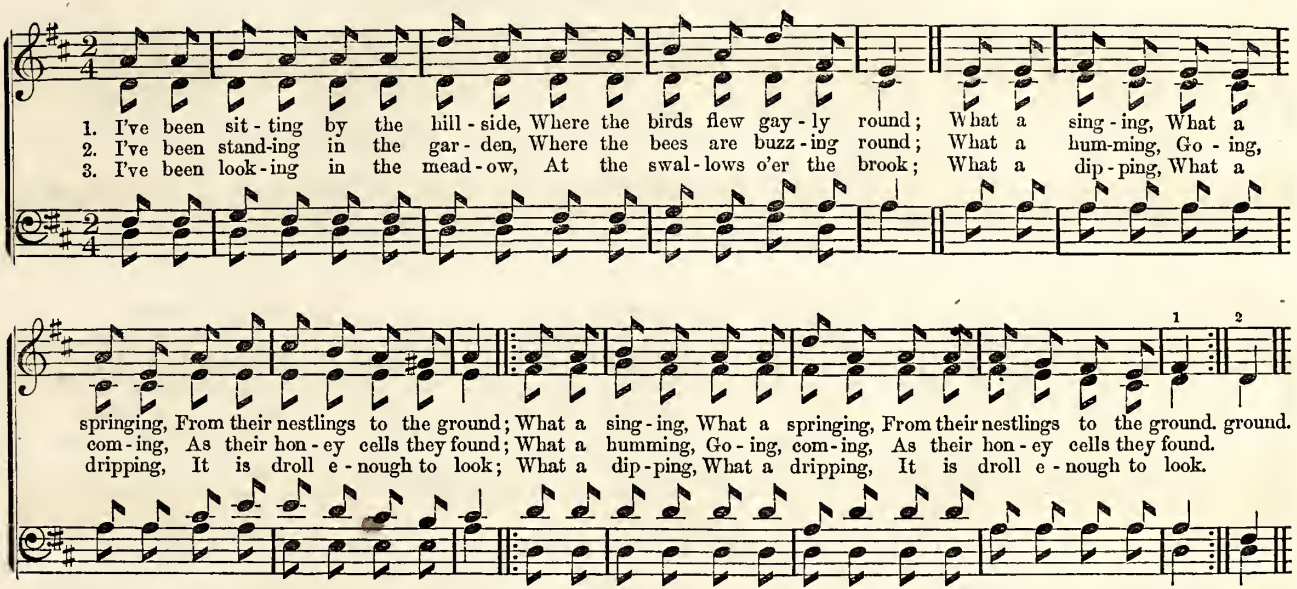
Now Zoe dear is springing,
Her little bell is ringing,
That bell, my mother's own dear hand
Tied round her neck, with silken band.
Dear lambkin!

3.

My Zoe bleats for pleasure,
And gambols without measure;
And yet to none she trouble gives,
Nor wishes harm to aught that lives.
Dear lambkin!

4.

Ah! Zoe, would'st thou teach me,
And make thy lessons reach me,
I then might hope in time to be
As innocent and mild as thee,
Dear lambkin!


1. I've been sit - ting by the hill - side, Where the birds flew gay - ly round; What a sing - ing, What a
2. I've been stand-ing in the gar - den, Where the bees are buzz - ing round; What a hum-ming, Go - ing,
3. I've been look - ing in the mead - ow, At the swal - lows o'er the brook; What a dip - ping, What a
springing, From their nestlings to the ground; What a sing - ing, What a springing, From their nestlings to the ground. ground.
com - ing, As their hon - ey cells they found; What a humming, Go - ing, com - ing, As their hon - ey cells they found.
dripping, It is droll e - nough to look; What a dip - ping, What a dripping, It is droll e - nough to look.
1
2

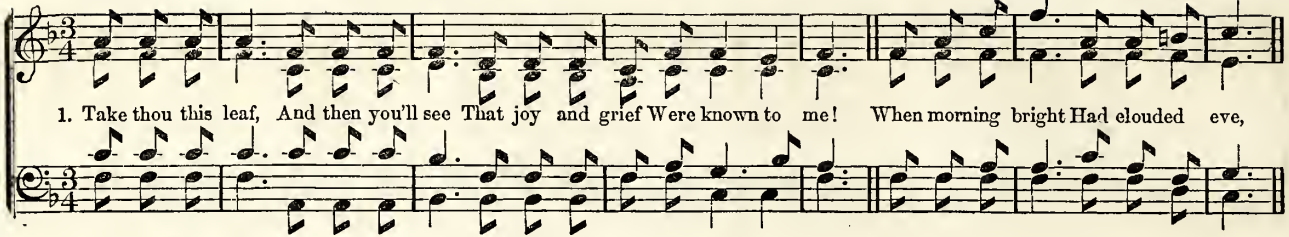
4. I've been wandering by the woodland,
Where the squirrels * sport so free,
What a springing,
Running, leaping,
Up and down, from tree to tree.

5. While all creatures are so happy,
While they sport in beaming light,
I'll be striving,
I'll be thriving,
Ever cheerful, ever bright.

6. Soon the neighbors now will join us,
With the sun's departing ray,
Then with singing,
Voices ringing,
We will close a happy day.

* Pronounce either *squirril* (short i as in the first syllable of miracle), or *squrrel.*

TAKE THOU THIS LEAF.


1. Take thou this leaf, And then you'll see That joy and grief Were known to me! When morning bright Had clouded eve,
I saw hope's light, And ceased to grieve.

2. Oft lying calm,
In peace I slept,
Where flowers their balm
Around me wept;
Then waked to find
The smile had fled,
And left behind
The cold and dead.

3. But, oh! remark
With friendly care,
In scenes most dark
One gleam was there:
When memory viewed
Thy friendship's truth,
I felt renewed
The joys of youth.

THE RAINBOW.

GEO. J. WEBB.

It seems as heaven o - pened when thou dost ap - pear, As if a bright vis - ion of an - gels were near: And
sing of the rain - bow, the rain - bow, the rain - bow, And sing of the rain- bow, The smile of God is here.

2.

I think, as I'm gazing the colors to mark,
How o'er the lone mountain, where rested the ark,
The saved from the deluge, with wondering eye,
Beheld the first rainbow burst over the sky;
And sung of the rainbow,
The promise of love on high.

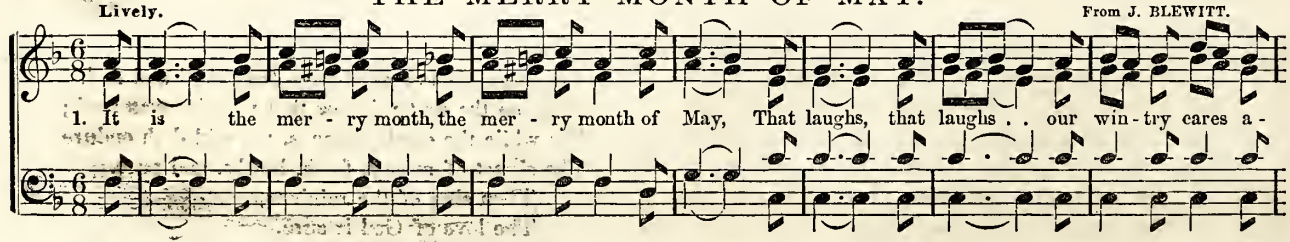
3.

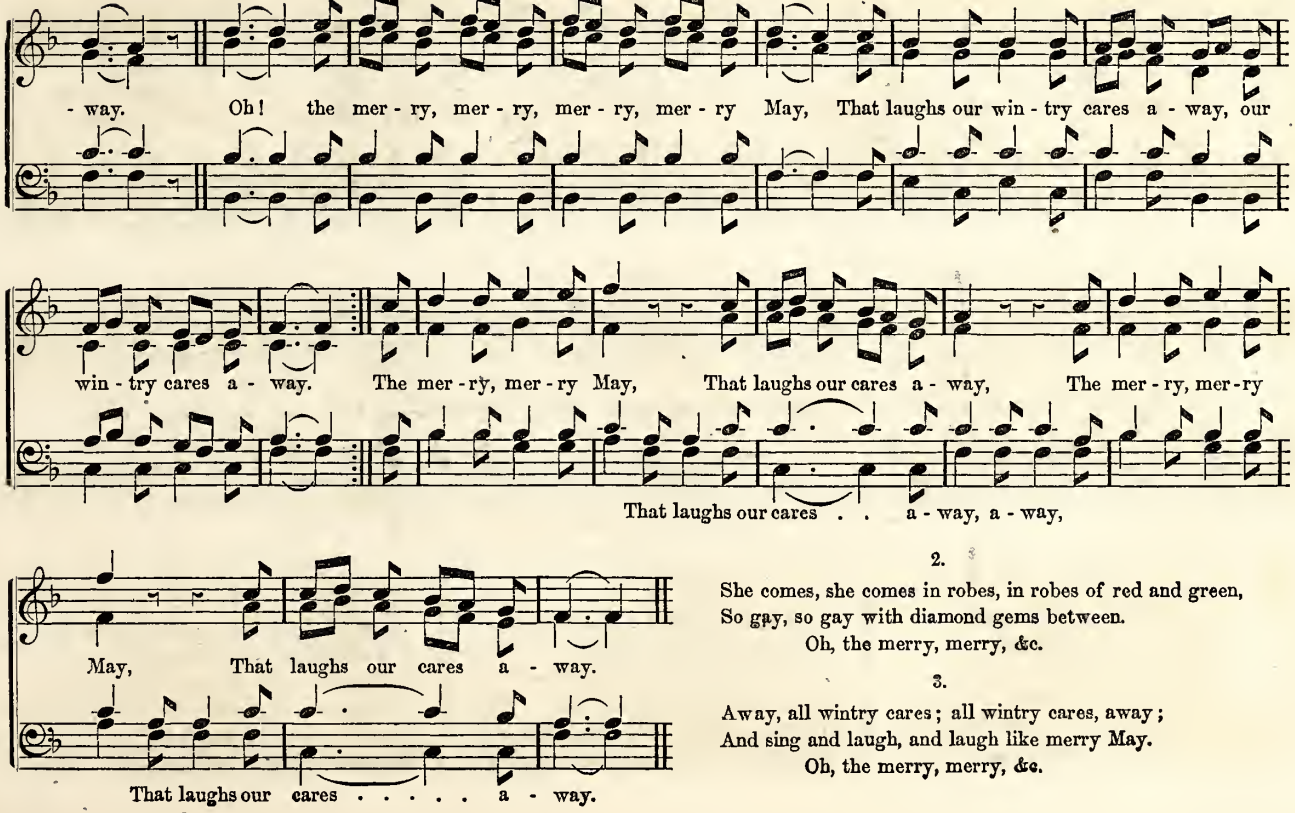
And thousands of ages have flourished and fled,
Since on the first rainbow that promise was read;
But while the earth changes, yet still doth endure
The signet of mercy, fresh, lovely, and pure.
Then sing of the rainbow,
The love of God is sure.

1. The sum-mer leaf Is spreading fresh and fair; The bloomiug flower Gives fragrance to the air; The ver-dant fields In-
2. The meadows rich Are deck'd with dew-drops light; The gushing fount Pours forth its wa-ters bright; The winding stream Flows
-vite the gay to rove; The sportive birds . . . Are warbling in the grove.
gen-tly on its way; The morning beam . . . Proclaims the king of day.

3. The summer leaf
Is spreading fresh and fair;
The blooming flower
Gives fragrance to the air;
Fair nature smiles,
And tells to every heart
There is a God
These blessings to impart.

THE MERRY MONTH OF MAY.




- way. Oh! the mer - ry, mer - ry, mer - ry, mer - ry May, That laughs our win - try cares a - way, our
win - try cares a - way. The mer - ry, mer - ry May, That laughs our cares a - way, The mer - ry, mer - ry
That laughs our cares . . a - way, a - way,
May, That laughs our cares a - way.
That laughs our cares . . . . . a - way.

2.

She comes, she comes in robes, in robes of red and green,
So gay, so gay with diamond gems between.
Oh, the merry, merry, &c.

3.

Away, all wintry cares; all wintry cares, away;
And sing and laugh, and laugh like merry May.
Oh, the merry, merry, &c.

I COVET NOT THE MISER'S WEALTH.

From NEEFE.

1. I cov - et not the mi - ser's wealth, I would not be a slave; If God will on - ly grant me health, No
high - er boon I crave; But sing with thank-ful, tune - ful tongue, My morn - ing and my eve - ning song.

2.

How many a one in plenty swims,
'Mid palace, court and hall,
And yet is full of wants and whims,
And finds no joy in all;
The more he has, the more he'll crave,
His cares end only in the grave.

3.

They call this world a vale of gloom;
To me, it seems so bright,
A garden gay, where roses bloom,
And fragrant flowers invite.
Where every living, breathing thing
May share the golden green of spring.

4.

So now I'll praise and thank my God,
And bear a cheerful breast;
I'll love his ways, I'll love his word,
Who does for me the best;
And ever grateful may I be,
To Him who daily blesses me.

1. Down in the Neck - ar vale 'Tis warm and fair; Snow in the O - ber - land,
2. Down in the Neck - ar vale All goes so well; Here I am tired and dull,
Grapes in the Un - der - land; Oh! in the Neck - ar vale 'Tis fine and fair.
Lan - guid and sor - row - ful; But in the Neck - ar vale All goes so well.

3. Cold is 't in Oberland,
Under 'tis warm;
Here are all men so proud,
Hearts are not soft and good;
So cold in Oberland,
Never is warm.

4. But, in the Underland,
Hearts are so warm!
People, though poor they be,
Are all so kind and free,
That makes in Underland
Hearts always warm.

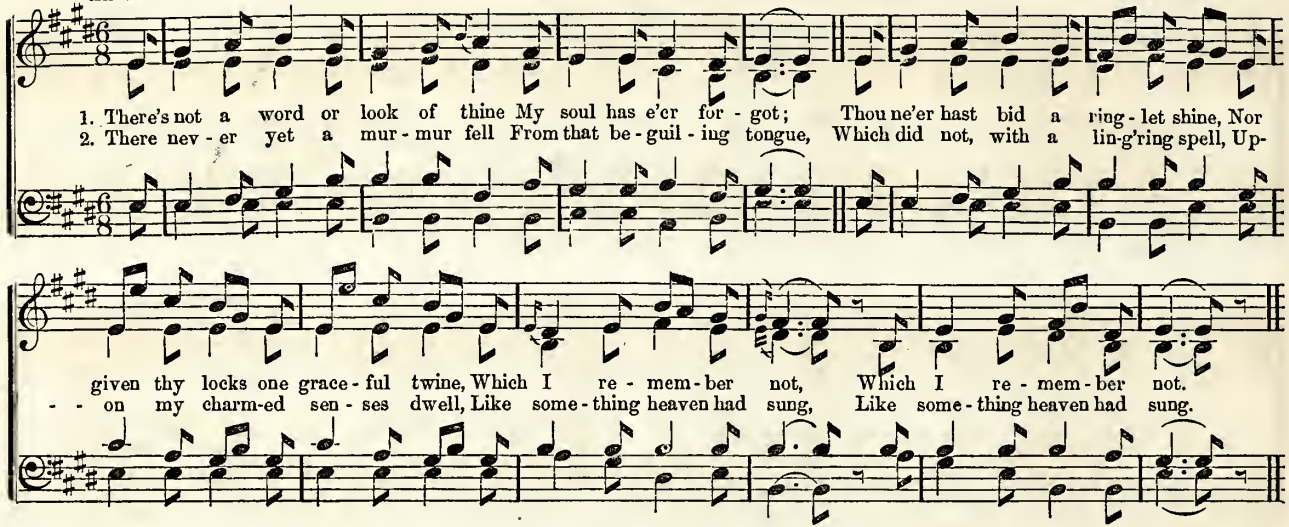
5. Down in the Neckar vale
'Tis warm and fair;
Snow in the Oberland,
Grapes in the Underland,
Oh! in the Neckar vale
'Tis fine and fair.

* The race of people, denominated SCHWABIANS, inhabit part of Baden, Wurtemburg, and Bavaria, or what was anciently Suabia. They have the reputation of being simple, but kind and warm-hearted. Many reside in the beautiful valley of the river Neckar. By the *Oberland* is meant Prussia and the northern part of Germany; by the *Underland*, Suabia, and the southern part.

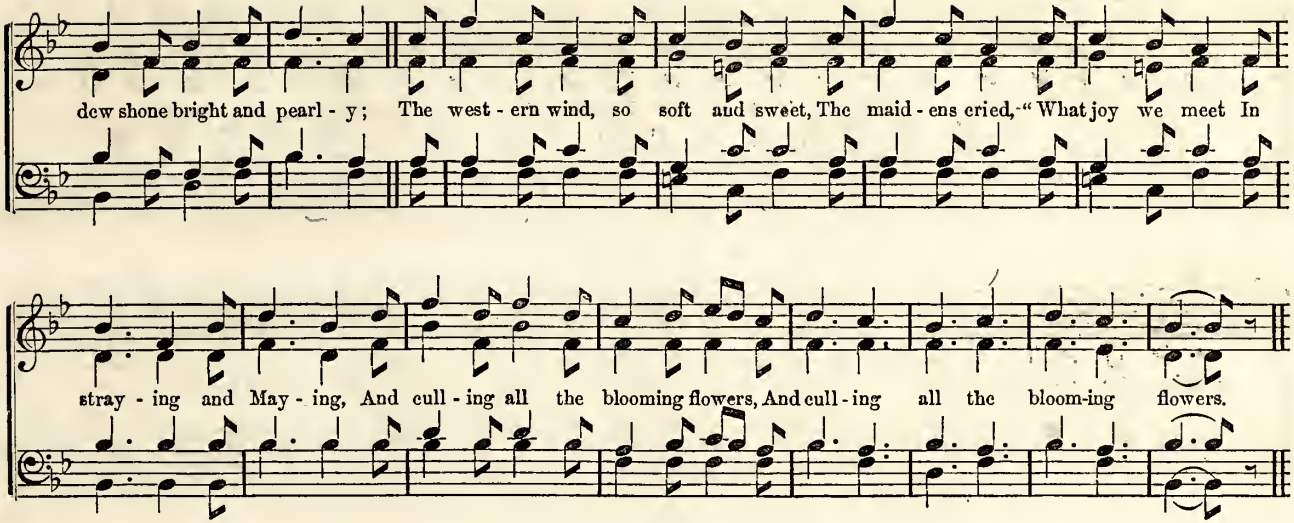
THERE'S NOT A WORD OR LOOK OF THINE.

Andantino.

From THOMAS MOORE


1. There's not a word or look of thine My soul has e'er for - got; Thou ne'er hast bid a ring - let shine, Nor
2. There nev - er yet a mur - mur fell From that be - guil - ing tongue, Which did not, with a lin-g'ring spell, Up-
given thy locks one grace - ful twine, Which I re - mem - ber not, Which I re - mem - ber not.
- - on my charm-ed sen - ses dwell, Like some - thing heaven had sung, Like some - thing heaven had sung.

MAY-DAY RAMBLE.


dew shone bright and pearl - y; The west - ern wind, so soft and sweet, The maid - ens cried, "What joy we meet In
stray - ing and May - ing, And cull - ing all the blooming flowers, And cull - ing all the bloom-ing flowers.

2.

The lovely maids tripped here and there,
With baskets crowned with blossoms,
They stopped among the violets blue,
To deck their heads and bosoms:
And sang with air of sweet content,
As through the winding paths they went,
In straying and Maying,
And culling all the blooming flowers.

3.

With merry cheer, with dance and song,
The hours were winged with pleasure,
Some found a pebble, some a flower—
Each trifle seemed a treasure;
For "trifles light as air" can please
The guileless heart in hours of ease,
While straying and Maying,
And culling all the blooming flowers.

4.

But, lo! the sky, at once o'ercast,
With murky clouds was lowering,
And soon the heavy, pattering drops
Foretold a tempest pouring;
The girls, in panic, fled away,
Again to meet another day,
For straying and Maying,
And culling all the blooming flowers.

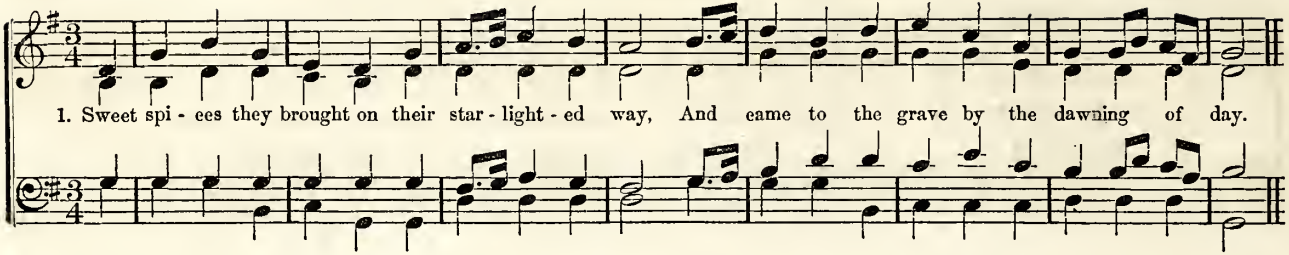
1. I love the lit - tle, laugh-ing rill, That all the live-long day Goes sparkling, sing-ing, laugh-ing still, Thro'
meadows far a - way! Oh! oft I've chased that sportive stream In summer's sun - ny hours; And watched each sil - very
rip - ple gleam, Or plucked the bordering flowers, Or plucked the bordering flowers.

2.

And still I love to stand and gaze
Along its winding shore;
And dream of happy, happy days,
That will return no more!
But life, like thee, flows on, sweet rill;
And I, like thee, must haste
Each day to do my Father's will,
Nor turn one hour to waste.

Moderato.
p
m
"Live while you live," the ep - i - cure would say, "And seize the pleasures of the pres - ent day!"
p
m
Len.
"Live while you live," the sa - cred preacher cries, "And give to God each mo - ment as it flies!"
Larghetto.
Cres.
f
Dim.
Lord, in my view let both u - nit - ed be; I live in pleasure while I live . . to thee.

SWEET SPICES THEY BROUGHT.



2.

"But who will the stone from the sepulcher roll?"
They said, as the tear from their weeping eyes stole.

3.

The stone is removed, and the Saviour is gone:—
O, hail, ye disciples, this bright Sabbath morn;

4.

May Christ now appear, as to Mary he came,
And fill every bosom with piety's flame.

5.

Then heaven's brightest glories we soon shall obtain,
Nor Sabbaths, so peaceful, be useless and vain.

THE SILENTLY FALLING SNOW.

pleas - ant to me is the sight, When si - lent - ly fall - ing the snow, Snow, snow, snow, When
si - lent - ly fall - ing the snow. Snow, snow, snow, When si - lent - ly fall - ing the snow.
the snow, . . .

2. The earth is all covered to-day
With mantle of radiant show;
It sparkles and shines in the ray,
In crystals of glittering snow,
Snow, snow, snow,
In crystals of glittering snow.

3. Oh, happy the snow-birds I see,
While hopping and flittering they go;
They tell of a lesson to me,
While feeding in beautiful snow,
Snow, snow, snow,
While feeding in beautiful snow.

4. The trees have a burden of white,
It covers their branches, I know,
It never forsakes them by night,
All day are they playing with snow,
Snow, snow, snow,
All day are they playing with snow.

4. How spotless it seems, and how pure,
I would that my spirit were so!
Then, long as the soul shall endure,
More brightly I'd shine than the snow,
Snow, snow, snow,
More brightly I'd shine than the snow.

6. But soon with the breath of the spring,
Down streamlets and rivers 'twill flow;
The season of summer will bring
Bright flowers for silvery snow,
Snow, snow, snow,
Bright flowers for silvery snow.

Lively.

1. Come, let us huck-le-ber-y pick-ing go, La la la la la la la la la la la la la la la la la la la la la la,
I know where full-est bush-es grow, La la la la la la la, I know where full-est bush-es grow. La la la la la la la

2.

See, bushes filled with berries, O how thick!
La la la, &c.
They seem to tell us, "Come and pick."
La la la, &c.

3.

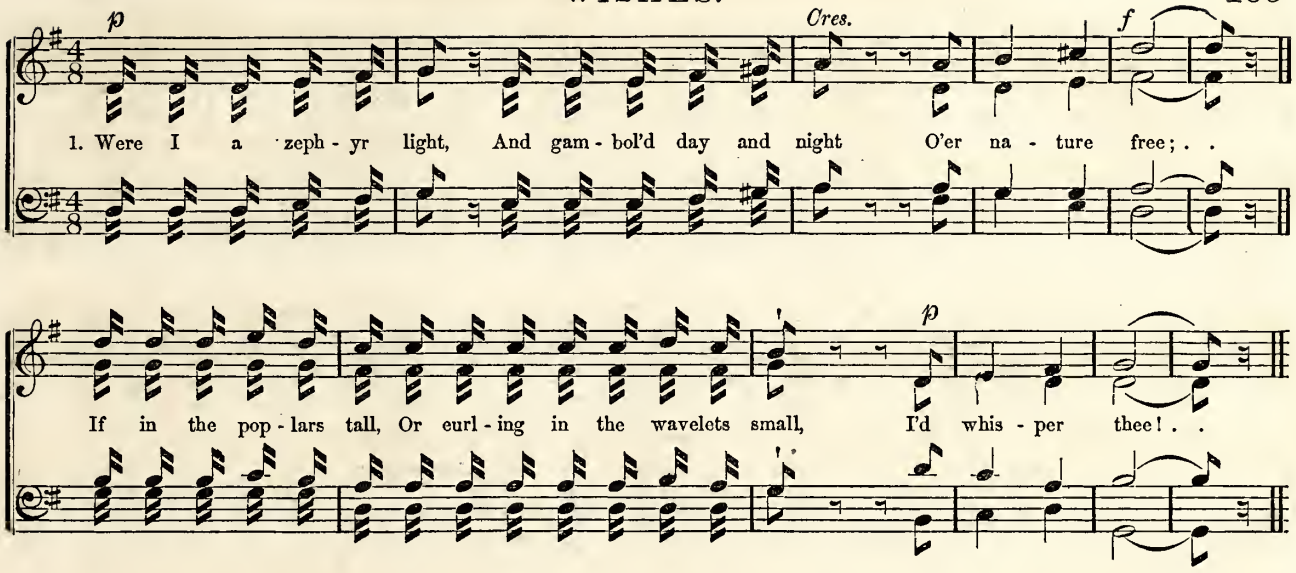
Now every one may quickly fill his dish,
La la la, &c.
Then eat as many as he wish.
La la la, &c.

4.

Home we will hasten, there our friends to meet,
La la la, &c.
They shall have berries fresh and sweet.
La la la, &c.

5.

They who are not content with such a fare,
La la la, &c.
Why, let them wait, and who will care!
La la la, &c.


p
Cres.
f
1. Were I a zeph - yr light, And gam - bol'd day and night O'er na - ture free; . .
p
If in the pop - lars tall, Or curl - ing in the wavelets small, I'd whis - per thee! . .

2.

Were I an eglantine,
'Mid thy fair locks to twine,
Beauteous to see;
I'd yield my fragrance there,
Around thy brow so lovely fair;
And still love thee!

3.

Were I a bird of song,
Then singing all day long,
I'd tell thy praise;
Shouldst thou set snares for me,
I'd never, never flee from thee,
Charm'd by thine eyes

4.

Might I a streamlet be!
Wouldst thou stoop down to me
My wave to sip?
I'd leap more glad and free,
And sing more blithe and merrily,
Toueh'd by thy lip.

1. The hour has come, and we must part; A - dieu! a - dieu! The hour has come, and we must part; O
sis - ter, hold me in thy heart! A - dieu! a - dieu! a - dieu! A - dieu! a - dieu! a - dieu!
A - dieu!

2.

May peace and hope with thee remain,
Adieu! adieu!
May peace and hope with thee remain,
Till we, unchanged, shall meet again.
Adieu! adieu! &c.

3.

Though far on distant oceans driven,
Adieu! adieu!
Though far on distant oceans driven,
Present me in thy prayers to heaven!
Adieu! adieu! &c.

4.

And if on earth we meet no more,
Adieu! adieu!
And if on earth we meet no more,
Then meet we when life's voyage is o'er.
Adieu! adieu! &c.

Allegro.
f
1. Blow! . . . How the winds do blow! Shake! . . . How the case-ments shake! Roar! . . . How the tem-pest
2. Sing! . . . Tho' the winds do blow! Sing! . . . Tho' the ease-ments shake! Sing! . . . Let the tem-pest
ff
roars! Shut the doors, and bar them—bar them! Let the blazing fire be strong, Let the blaz-ing fire be strong, We will
roar! We have shut the doors and barred them! Let the raging tempest roar, Let the rag-ing tempest roar, Sing a-
strong
join to sing a song, We will join to sing a song, We will join to sing a song— to sing a song.
-loud, and sing the more, Sing a-loud, and sing the more, Sing a-loud, and sing the more— and sing the more.

THE MATRIMONIAL GOOD MORNING.

Andante.

Melody by MOZART.

1. Love! good morning! Love! good morning! Hail my life's a - dorn - ing, Sum of all I love! Glad - ly do I
meet thee, Glad - ly do I greet thee, Type of life and joy a - bove! Type of life and joy a - bove

2.

‖: Love! good morning! :‖
Day, with welcome warning,
Wakes again our eyes;
Naught to see but pleasure
From affection's treasure,
‖: Like to that above the skies. :‖

3.

‖: Sweet the gleaming, ;‖
Bright and cheer the beaming,
Which adorns thy face;
Oh, may fortune never
Me from thee dissever—
‖: Thee, the light of all my days. :‖

4.

‖: Dearest treasure, :‖
Prized above all measure;
Glad I'll bless the day,
When I first did meet thee,
When I first did greet thee,
‖: Mine in bonds without decay. :‖

Andante Moderato. Melody by MOZART.

1. Love! good night! Love! good night! Dai - ly toils a - gain are o'er, Stars of night look out from
2. Hour of peace! Hour of peace! Blessed with mem'- ry's hal - lowed train, Filled with thoughts of home and
hea - ven, Moonbeams play a - round the e - ven; Calm and love - ly is this hour: Love! good night! Love! good night!
child-hood, When o'er fields, and round the wildwood, Naught but pleasure e'er did reign: All was peace, All was peace.

3.

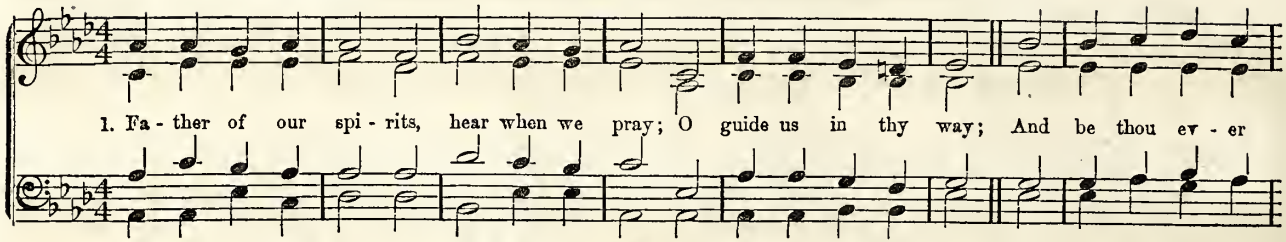
‖: Blest our lot, :‖
Crowned with all that life can bless,
Fraught with every earthly pleasure,
Rich in pure affection's treasure,
Free from ills that often press!
‖: Blest our lot. :‖

4.

‖: Life with thee :‖
Can not fail to be most dear;
Every gloomy hour is brightened,
Every heavy toil is lightened;
All is light, and all good cheer
‖: E'er with thee. :‖

5.

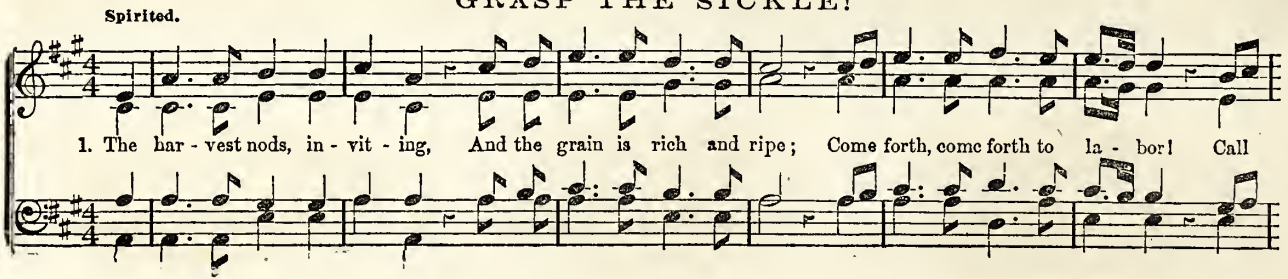
‖: Love! good night! :‖
Day with all its cares is done;
Thankful vows we'll pay for ever
To the great and bounteous Giver
Who has joined our hearts in one:
‖: Love! good night! :‖


1. Fa - ther of our spi - rits, hear when we pray; O guide us in thy way; And be thou ev - er
near us, To strengthen and to cheer us, Thro' life's dark day!

2. Clouds of sorrow gather round us while here,
And fill our souls with fear;
With love and hope attending,
Deliverance quickly sending,
Oh, be thou near!

3. When in grief and sadness, hear thou our call;
And when we fear to fall,
Thy speedy succor render,
For thou art our Defender,
Our all in all.

GRASP THE SICKLE!



ev - ery man his neigh - bor; Strong of hand! strong of heart! Ev - ery man play his part. Grasp the
sic - kle, Grasp the sic - kle, Grasp the sic - kle in the hand, And reap, . and reap, . reap the har - - vest.

2.

What seed-corn have we scattered
For our own, dear native land?
'Twas freedom's seed we planted,
Rich flowers and fruits are granted.
Strong of hand, &c.

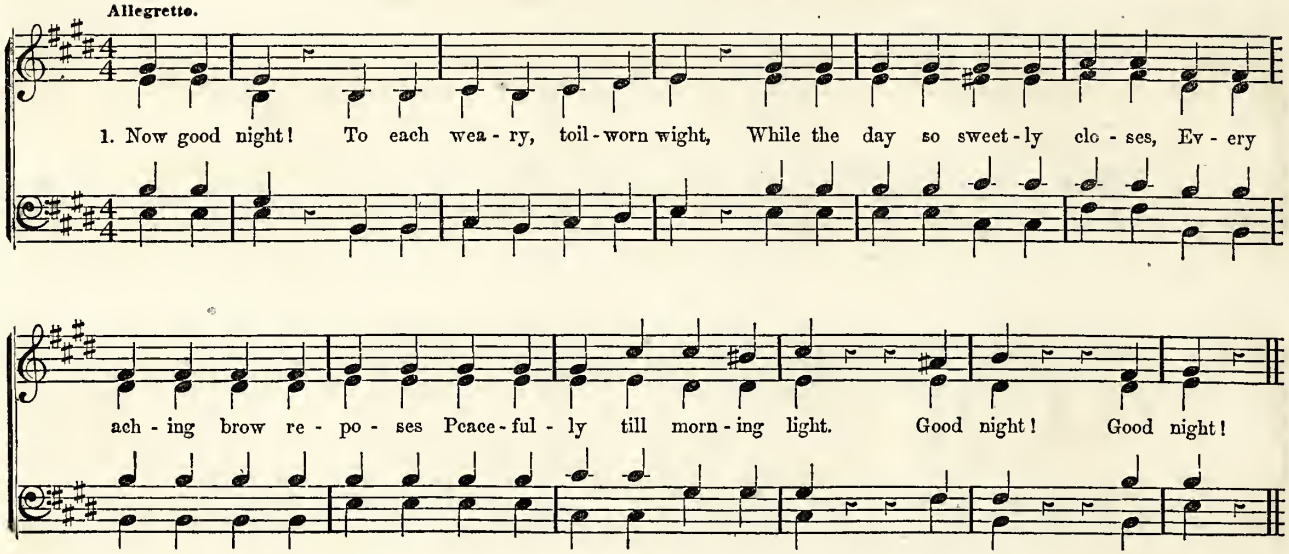
3.

Come, now, and reap the harvest,
For our loved and native land;
For she's to none subjected,
Her rights must be respected.
Strong of hand, &c.

4.

The harvest nods, inviting,
And the grain is rich and ripe;
Come forth, come forth to labor;
Call every man his neighbor!
Strong of hand, &c.

GOOD NIGHT. No. 3.


Allegretto.
1. Now good night! To each wea - ry, toil - worn wight, While the day so sweet - ly clo - ses, Ev - ery
ach - ing brow re - po - ses Peace - ful - ly till morn - ing light. Good night! Good night!

2.

Now to rest!
Close the eye, and calm the breast!
Stillness through the streets is stealing,
Save the watchman's horn is pealing,
And the night calls softly, "Haste!
To rest—to rest."

3.

Sweetly sleep!
Eden's breezes round ye sweep;
O'er the peace-forsaken lover
Let the darling image hover,
As he lies in transport deep—
In sleep—in sleep.

4.

So, good night!
Slumber on till morning light;
Slumber till another morrow
Brings its stores of joy and sorrow;
Safely in thy Father's sight!
Good night! Good night!

Ad lib.
Tempo.
Cres.
p
1. Good night! good night! good night! To all a kind good night! Lo! the moon from heaven is beam-ing,
Cres.
Cres.
p
O'er the sil-ver wa-ters streaming, 'Tis the hour of calm de-light; Good night! good night! good
pp
night! good night!

2.

‖: Good night! :‖
To all a kind good night!
Angel like, while earth is sleeping,
Stars above their watch are keeping,
As the Star of Bethlehem, bright!
‖: Good night! :‖

3.

‖: Good night! :‖
To all a kind good night!
Slumber sweetly till the morning,
Till the sun, the world adorning,
Rise in all his glorious might!
‖: Good night! :‖

BE HAPPY AND GOOD.

From LUDWIG ERK.

1. Be hap - py and good! Be hap - py and good! Let knowledge and wis - dom in - cite thee, Let
vir - tue and truth e'er de - light thee. Be hap - py and good! Be hap-py and good! Be hap - py and good!
Be hap - - - - py and good!
Be hap - - - - py and good!

2.

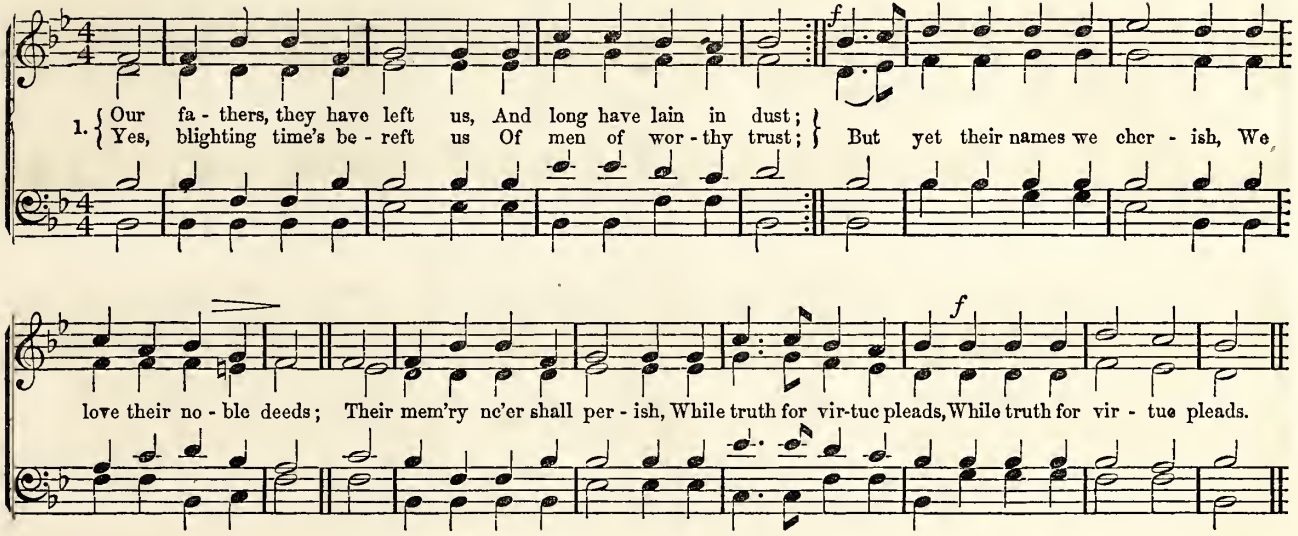
‖: Be happy and good! :‖
So smiling the day will fly by thee,
And nought of true pleasure deny thee.
‖: Be happy and good! :‖

3.

‖: Be happy and good! :‖
The moon and the stars in their beauty,
Will teach thee thy way and thy duty.
‖: Be happy and good! :‖

4.

‖: Be happy and good! :‖
A little will serve to delight thee,
And nothing shall ever affright thee.
‖: Be happy and good! :‖


1. { Our fa - thers, they have left us, And long have lain in dust;
{ Yes, blighting time's be - reft us Of men of wor - thy trust; } But yet their names we cher - ish, We
love their no - ble deeds; Their mem'ry ne'er shall per - ish, While truth for vir-tue pleads, While truth for vir - tue pleads.

2.

We gain the nation's praises
For all that's great and good;
Each land its tribute raises
In echoes o'er the flood;
But whence is all this glory
That makes our nation's pride?
It points in mournful story
To where our fathers died.

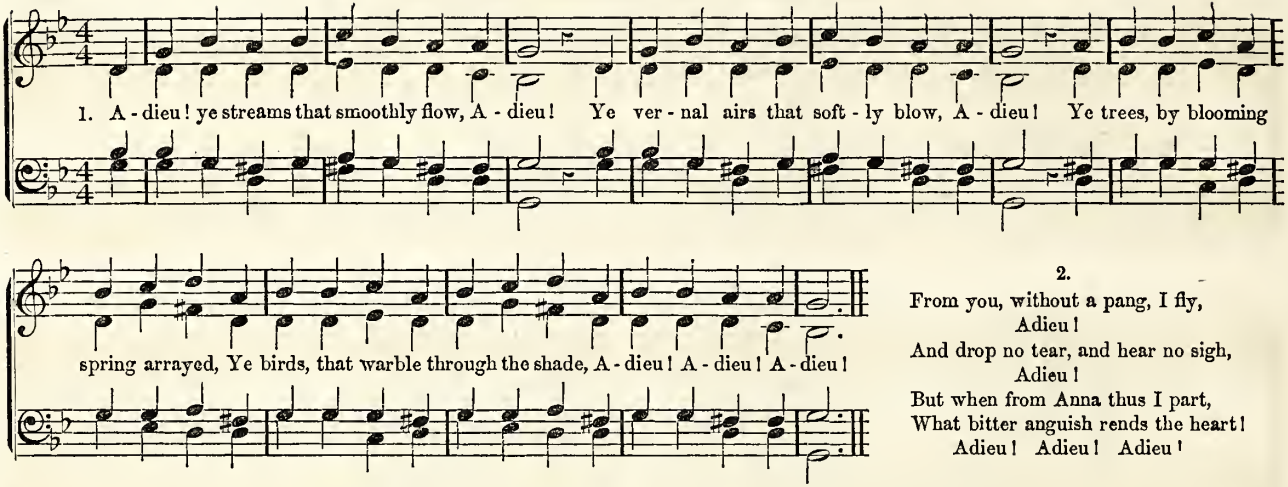
3.

They met the proud oppressor,
Who forged our slavery's chains,
And won our wrongs redresses,
On freedom's battle plains.
They sought those equal blessings
Which smile alike on all,
But scorned those base caressings,
For which the haughty call.

4.

We love the noble living
Our honored fathers led;
We love their generous giving,
That filled the poor with bread;
Our hearts shall ever cherish
The land that gave them birth;
Their memory ne'er shall perish,
Nor we forget their worth.

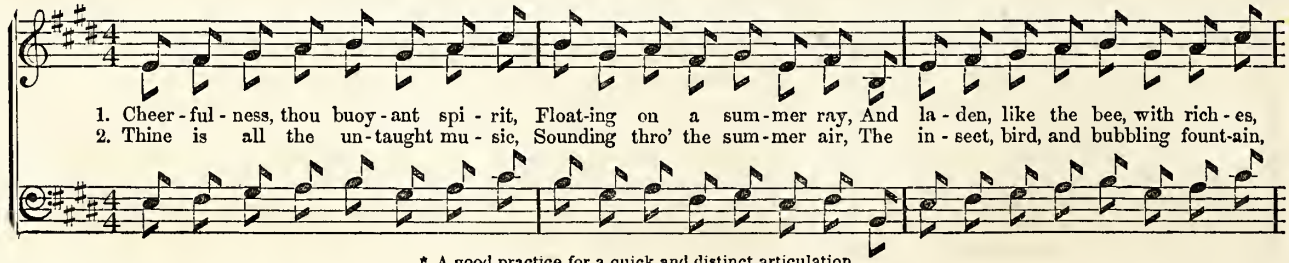
ADIEU! YE STREAMS.


1. A - dieu! ye streams that smoothly flow, A - dieu! Ye ver - nal airs that soft - ly blow, A - dieu! Ye trees, by blooming
spring arrayed, Ye birds, that warble through the shade, A - dieu! A - dieu! A - dieu!

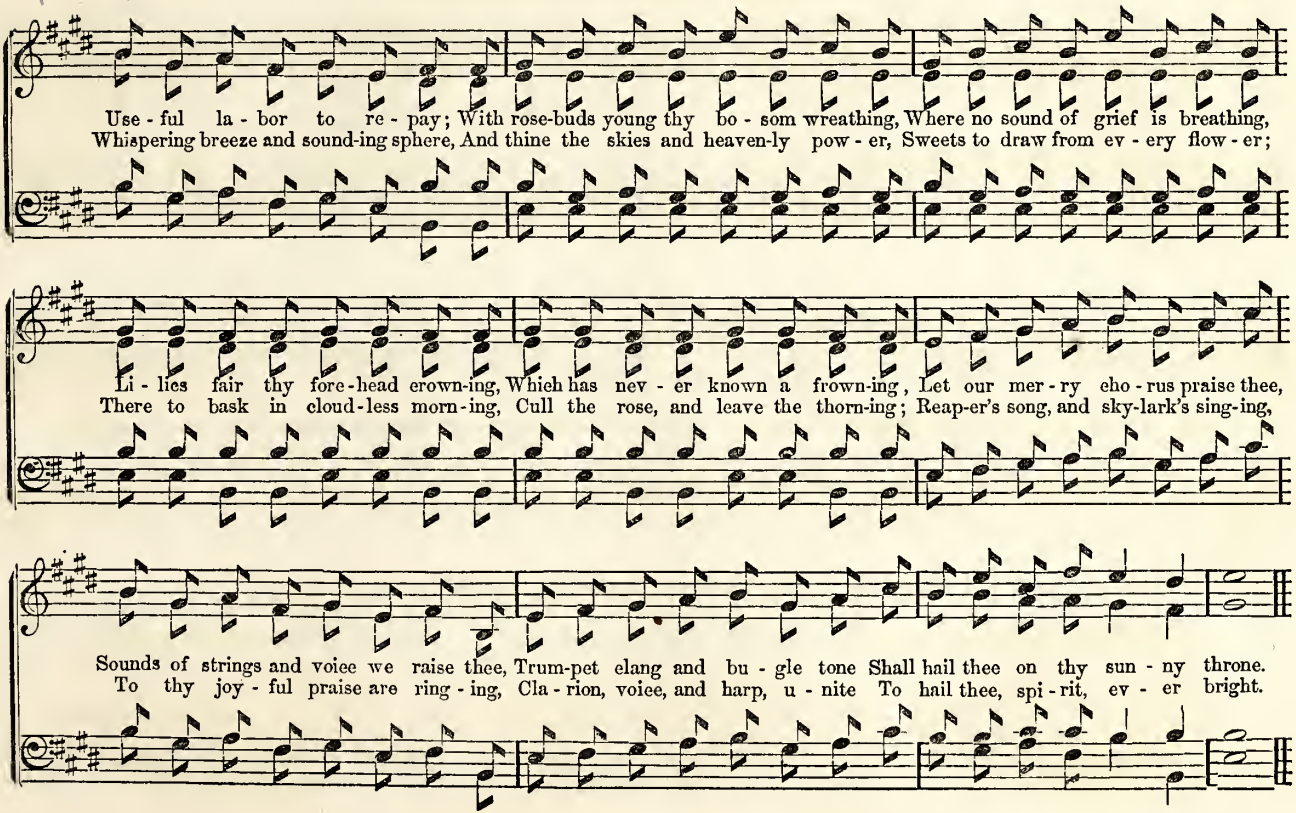
2.

From you, without a pang, I fly,
Adieu!
And drop no tear, and hear no sigh,
Adieu!
But when from Anna thus I part,
What bitter anguish rends the heart!
Adieu! Adieu! Adieu!

CHEERFULNESS, THOU BUOYANT SPIRIT.*


1. Cheer - ful - ness, thou buoy - ant spi - rit, Float-ing on a sum-mer ray, And la - den, like the bee, with rich - es,
2. Thine is all the un - taught mu - sic, Sounding thro' the sum-mer air, The in - sect, bird, and bubbling fount-ain,

* A good practice for a quick and distinct articulation.


Use - ful la - bor to re - pay; With rose-buds young thy bo - som wreathing, Where no sound of grief is breathing,
Whispering breeze and sound-ing sphere, And thine the skies and heaven-ly pow - er, Sweets to draw from ev - ery flow - er;
Li - lies fair thy fore-head crown-ing, Which has nev - er known a frown-ing, Let our mer - ry cho - rus praise thee,
There to bask in cloud-less morn-ing, Cull the rose, and leave the thorn-ing; Reap-er's song, and sky-lark's sing-ing,
Sounds of strings and voice we raise thee, Trum-pet clang and bu - gle tone Shall hail thee on thy sun - ny throne.
To thy joy - ful praise are ring - ing, Cla - rion, voice, and harp, u - nite To hail thee, spi - rit, ev - er bright.

REICHARDT.

1. De - lia walked a - broad, a - lone, On a May - day ear - ly; From the hawthorn hedges, white. Swung the dew-drops,
clear and bright, Sparkling, fair, and pearl - y— Dew-drops, dew-drops, dew-drops bright, Sparkling, fair, and pearl - y.

2.

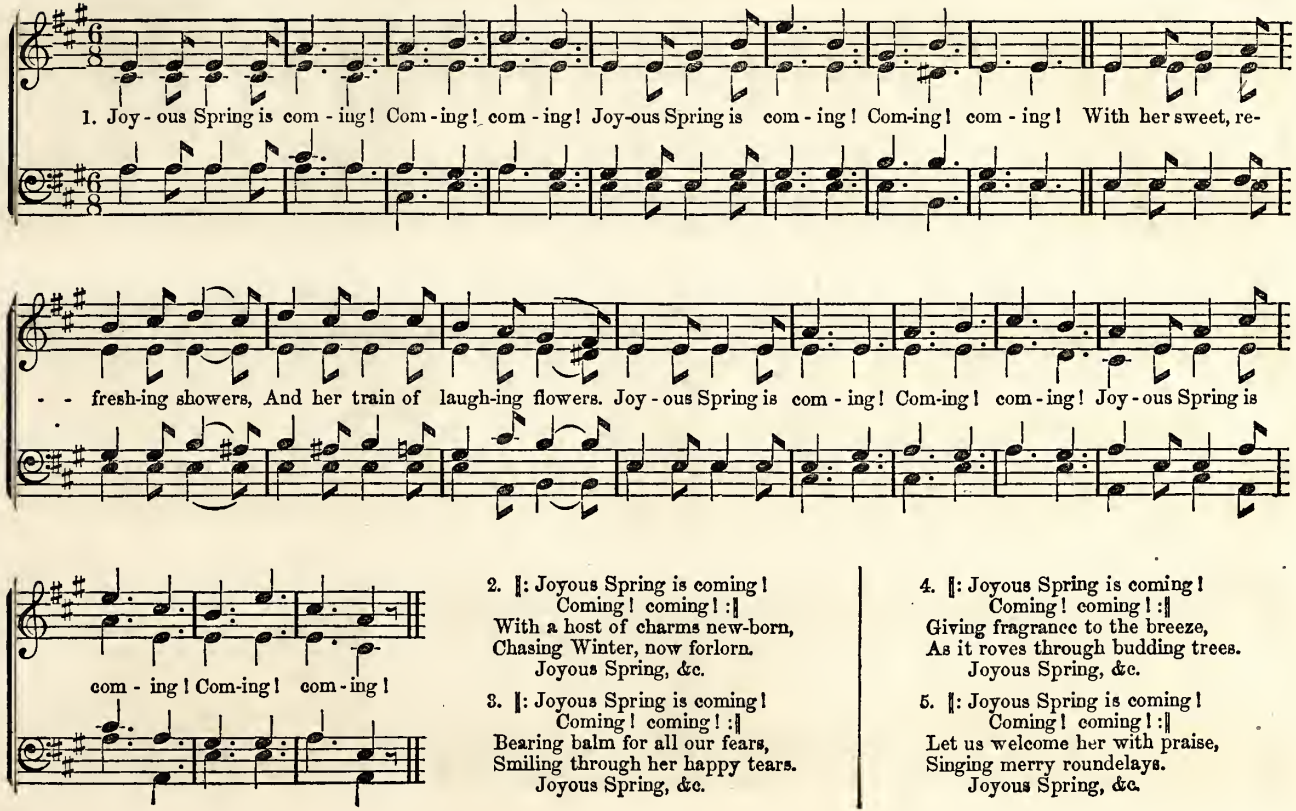
Delia found a quiet pool
In a hollow sleeping;
Softly gliding near its bed,
Out she stretched her pretty head,
Down the hollow peeping—
Delia, Delia, Delia fair,
Down the hollow peeping.

3.

There she saw a smiling face
Peeping back so sweetly;
Delia knew not whom it was,
For she had no looking-glass,
But she liked it greatly—
Peeping, peeping, peeping back,
Delia liked it greatly.

4.

Delia stretched her snowy arms
Down to meet the meadow;
Ah! she found her favorite
(And the same may be your fate,)
Nothing but a shadow—
Shallow, shallow, shallow shade,
Nothing but a shadow.


1. Joy - ous Spring is com - ing! Com - ing! com - ing! Joy-ous Spring is com - ing! Com-ing! com - ing! With her sweet, re-
- - fresh-ing showers, And her train of laugh-ing flowers. Joy - ous Spring is com - ing! Com-ing! com - ing! Joy - ous Spring is
com - ing! Com-ing! com - ing!

2. ‖: Joyous Spring is coming!
Coming! coming! :‖
With a host of charms new-born,
Chasing Winter, now forlorn.
Joyous Spring, &c.

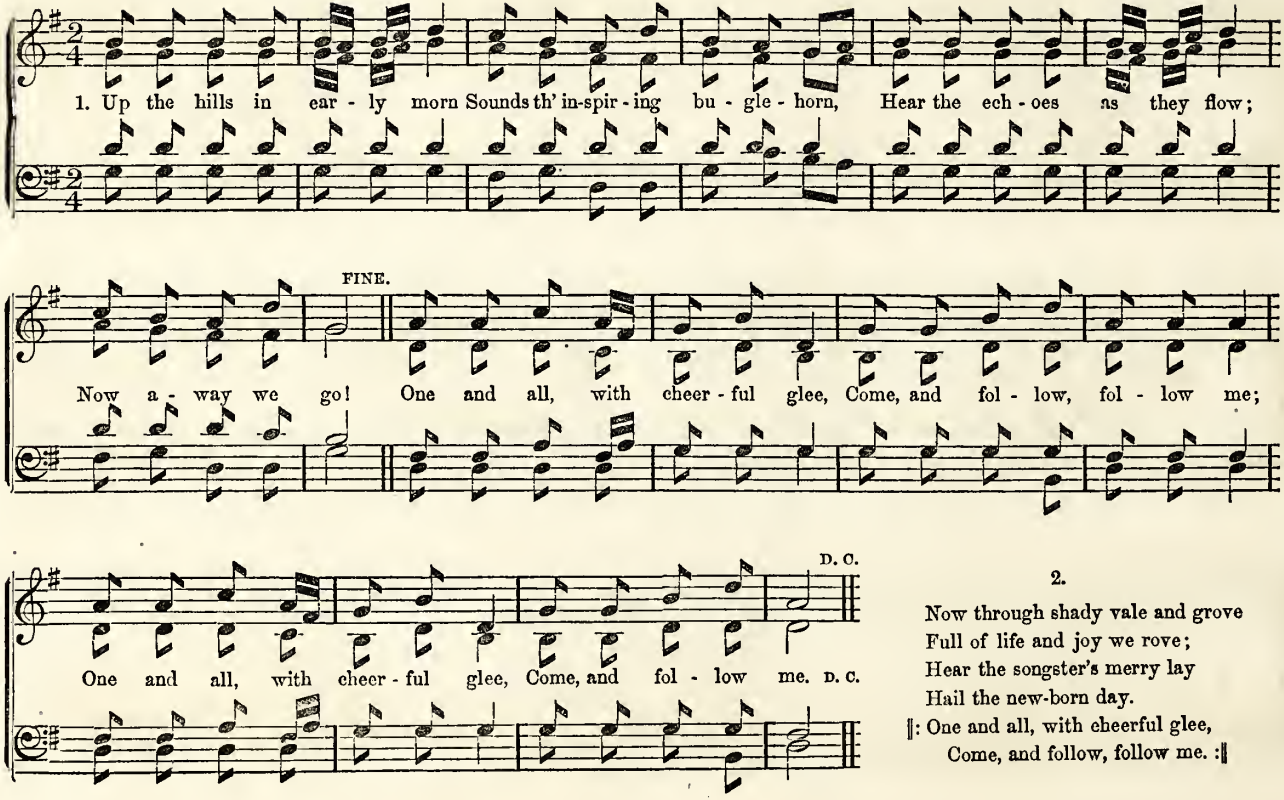
3. ‖: Joyous Spring is coming!
Coming! coming! :‖
Bearing balm for all our fears,
Smiling through her happy tears.
Joyous Spring, &c.

4. ‖: Joyous Spring is coming!
Coming! coming! :‖
Giving fragrance to the breeze,
As it roves through budding trees.
Joyous Spring, &c.

5. ‖: Joyous Spring is coming!
Coming! coming! :‖
Let us welcome her with praise,
Singing merry roundelays.
Joyous Spring, &c.

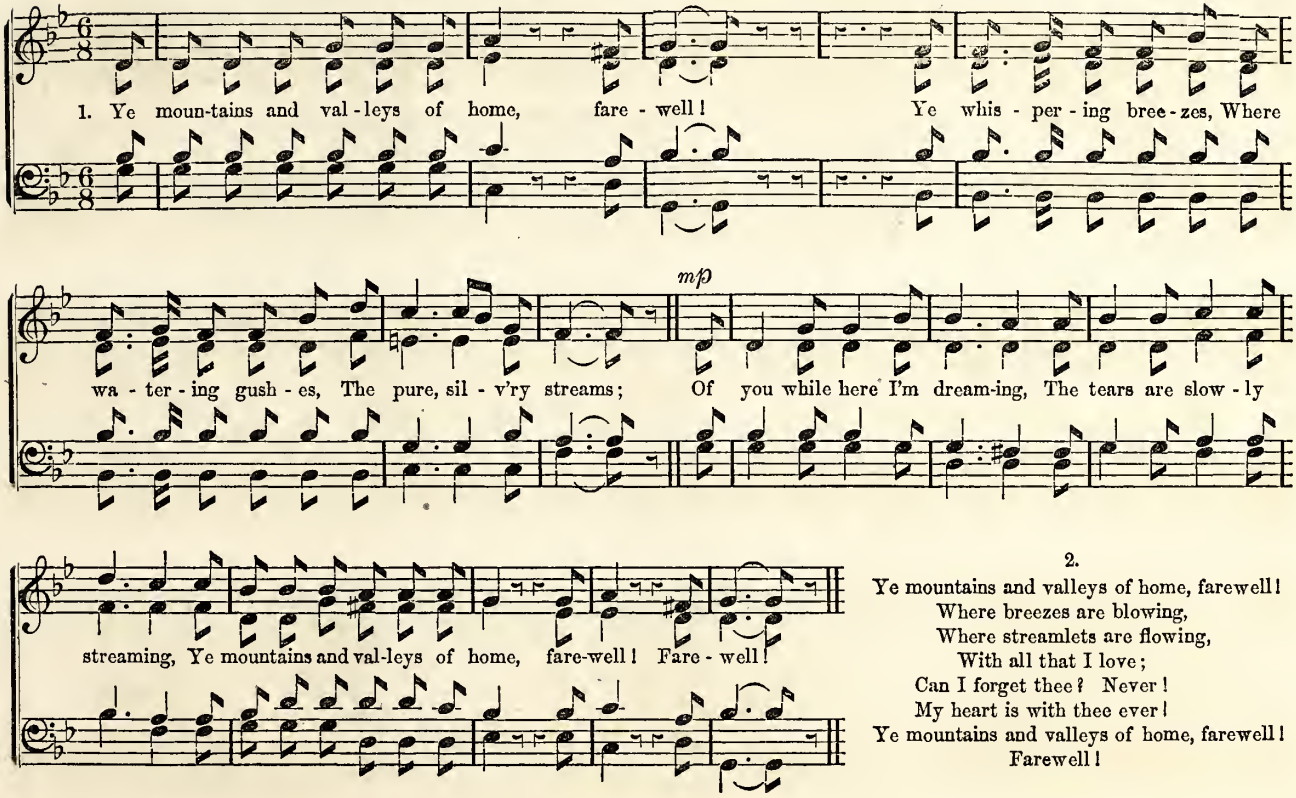
UP THE HILLS IN EARLY MORN.

From ROSSINI.


1. Up the hills in ear - ly morn Sounds th' in-spir - ing bu - gle - horn, Hear the ech - oes as they flow;
FINE.
Now a - way we go! One and all, with cheer - ful glee, Come, and fol - low, fol - low me;
D. C.
One and all, with cheer - ful glee, Come, and fol - low me. D. C.

2.

Now through shady vale and grove
Full of life and joy we rove;
Hear the songster's merry lay
Hail the new-born day.
‖: One and all, with cheerful glee,
Come, and follow, follow me. :‖


1. Ye moun-tains and val-leys of home, fare-well! Ye whis-per-ing bree-zes, Where
mp
wa-ter-ing gush-es, The pure, sil-v'ry streams; Of you while here I'm dream-ing, The tears are slow-ly
streaming, Ye mountains and val-leys of home, fare-well! Fare-well!

2.

Ye mountains and valleys of home, farewell!
Where breezes are blowing,
Where streamlets are flowing,
With all that I love;
Can I forget thee? Never!
My heart is with thee ever!
Ye mountains and valleys of home, farewell!
Farewell!

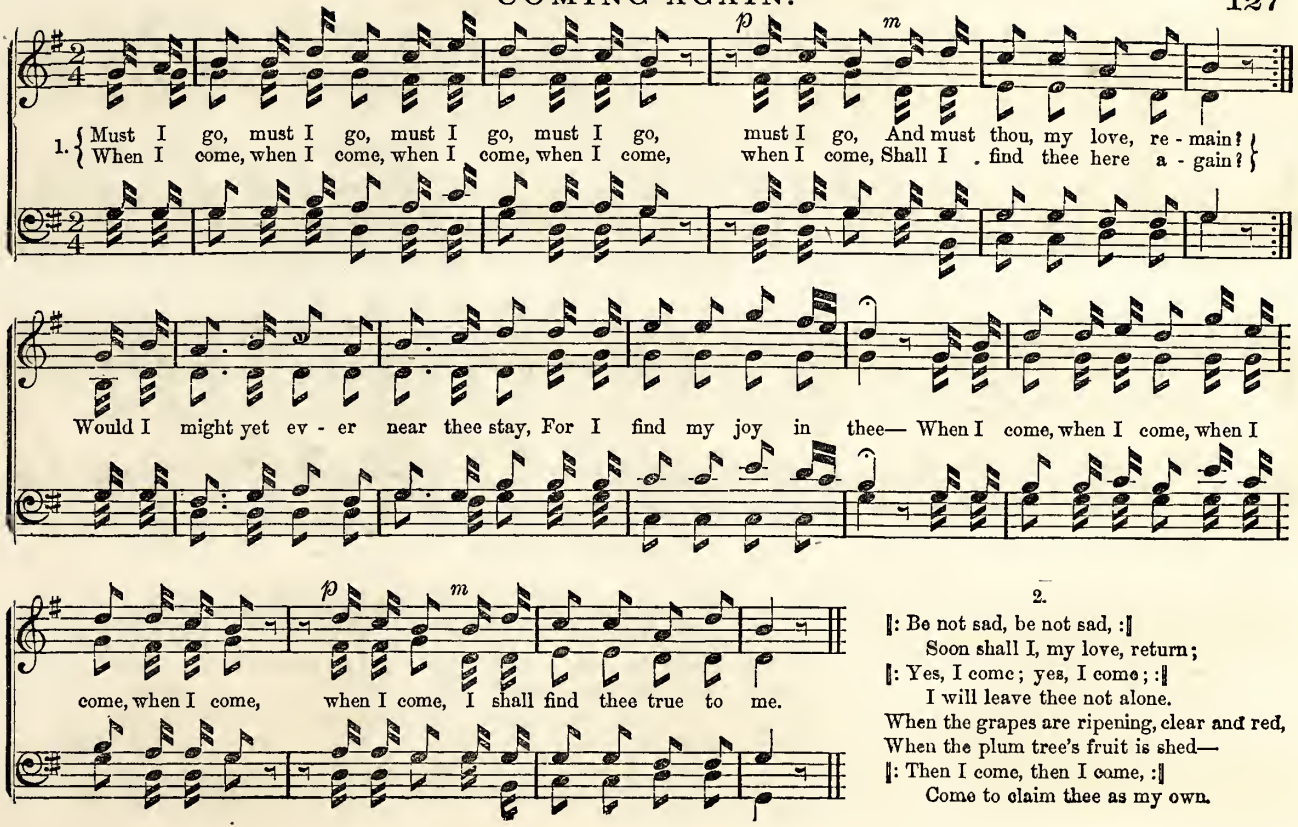
Lively.
FINE.
p
1. How beau-ti-ful the snow! How beau-ti-ful the snow! How beau-ti-ful the snow! I-o! I-o! I-
f
-o! I-o! I-o! I-o! I-o! I-o! What pur-er than its whiteness? What brighter than its brightness? How
beau-ti-ful the snow! I-o! How beau-ti-ful the snow! I-o!
D. C.
(To the 2d stanza.)

2. ‖: We love to see the snow, :‖ I-o!
While wintry winds are blowing,
How merrily 'tis snowing,
How beautiful the snow! I-o! &c.

3. ‖: The sleighs now swiftly go, :‖ I-o!
The moon, so brightly shining,
The starry sky is climbing;
How beautiful the snow! I-o! &c.

Close by repeating, "How beautiful the snow," or by the first strain.

* Pronounced *E-o.*


p
m
1. Must I go, must I go, must I go, must I go, must I go, And must thou, my love, re - main?
When I come, when I come, when I come, when I come, when I come, Shall I find thee here a - gain?
Would I might yet ev - er near thee stay, For I find my joy in thee— When I come, when I come, when I
p
m
come, when I come, when I come, I shall find thee true to me.

2.

‖: Be not sad, be not sad, :‖
Soon shall I, my love, return;
‖: Yes, I come; yes, I come; :‖
I will leave thee not alone.
When the grapes are ripening, clear and red,
When the plum tree's fruit is shed—
‖: Then I come, then I come, :‖
Come to claim thee as my own.

1. Have ye faith in one an - oth - er, When ye meet in friendship's name!
For the friend should be a brother, And his heart should beat the same!
Tho' your paths in life may dif - fer,
Since the hours when first ye met; Still have faith in one an - oth - er, You may need that friendship yet.

2.

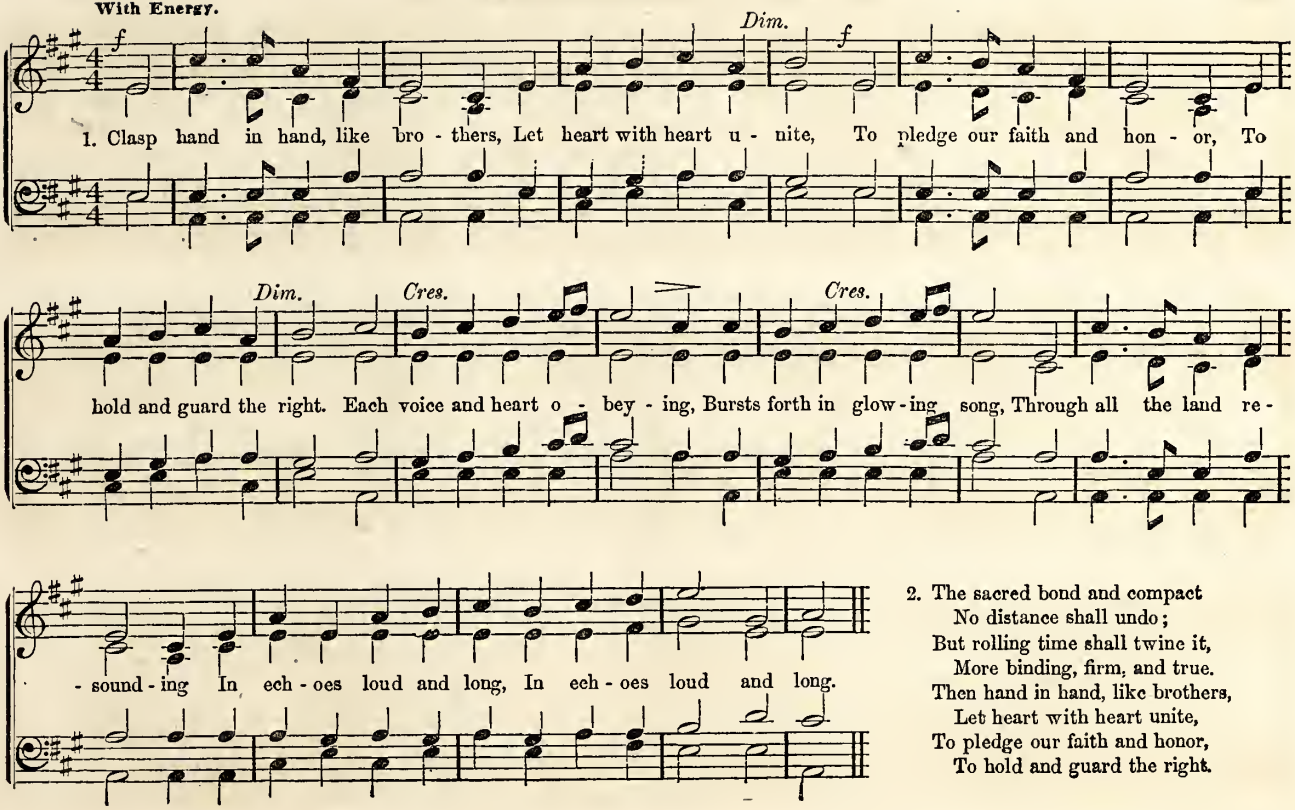
Have ye faith in one another,
When ye whisper love's fond vow;
It will not be always summer,
Nor be always bright as now;
And, when winter time comes o'er thee,
If some kindred heart you share—
Have ye faith in one another,
Then ye never shall despair.

3.

Have ye faith in one another,
Nor to doubting e'er incline;
Doubts will make the world a desert,
Where the sun will never shine!
We have all some transient sorrow,
That o'ershadows us to-day;
But have faith in one another,
And it soon shall pass away.

4.

Have ye faith in one another!
And let honor be your guide;
Let the truth alone be spoken,
What else ever may betide;
Falsehood may at times assail us—
Yes, good friends, no doubt it will;
But have faith in one another,
And the truth shall triumph still.


With Energy.
f
Dim.
f
1. Clasp hand in hand, like bro - thers, Let heart with heart u - nite, To pledge our faith and hon - or, To
Dim.
Cres.
Cres.
hold and guard the right. Each voice and heart o - bey - ing, Bursts forth in glow - ing song, Through all the land re -
- sound - ing In ech - oes loud and long, In ech - oes loud and long.

2. The sacred bond and compact
No distance shall undo;
But rolling time shall twine it,
More binding, firm, and true.
Then hand in hand, like brothers,
Let heart with heart unite,
To pledge our faith and honor,
To hold and guard the right.

W. B. BRADBURY.

1. I have roved o - ver moun - tain, I've crossed o - ver flood, I have traversed the wave - roll - ing sand; And tho'
fields were as green, and the moon shone as bright, It was not, not my own na - tive land.
FINE.
No, not my own na - tive
land, No, no, no, no, no, No, not my own native land, No, no, no.
no . . . . . .
D. S.
D. S.

2. And the right hand of friendship how oft have I grasped,
Smiling eyes have looked brightly and bland;
But still happier far were the hours that I passed,
In the west, in my own native land,
Yes, in my own native land.

3. Then all hail, dear Columbia, the land that we love,
And where flourishes liberty's tree:
'Tis the birth-place of freedom, our own native home,
'Tis the land, 'tis the land of the free,
Yes, 'tis the land of the free.

Slowly.
mp
In part from a German Melody. March, 1856.
Cres.
1. Dear - est fa - ther! thou art sleep - ing In the nar - row house of gloom; Heed-est not thy chil - dren
mp
Cres.
weep - ing Round thy sad and si - lent tomb; Heedest not thy children weep-ing Round thy sad and si - lent tomb.

2.

Yet, ah! wherefore should we mourn thee?
Thou art happy now above;
Angel guards have come and borne thee,
'Mid the scenes of deathless love.

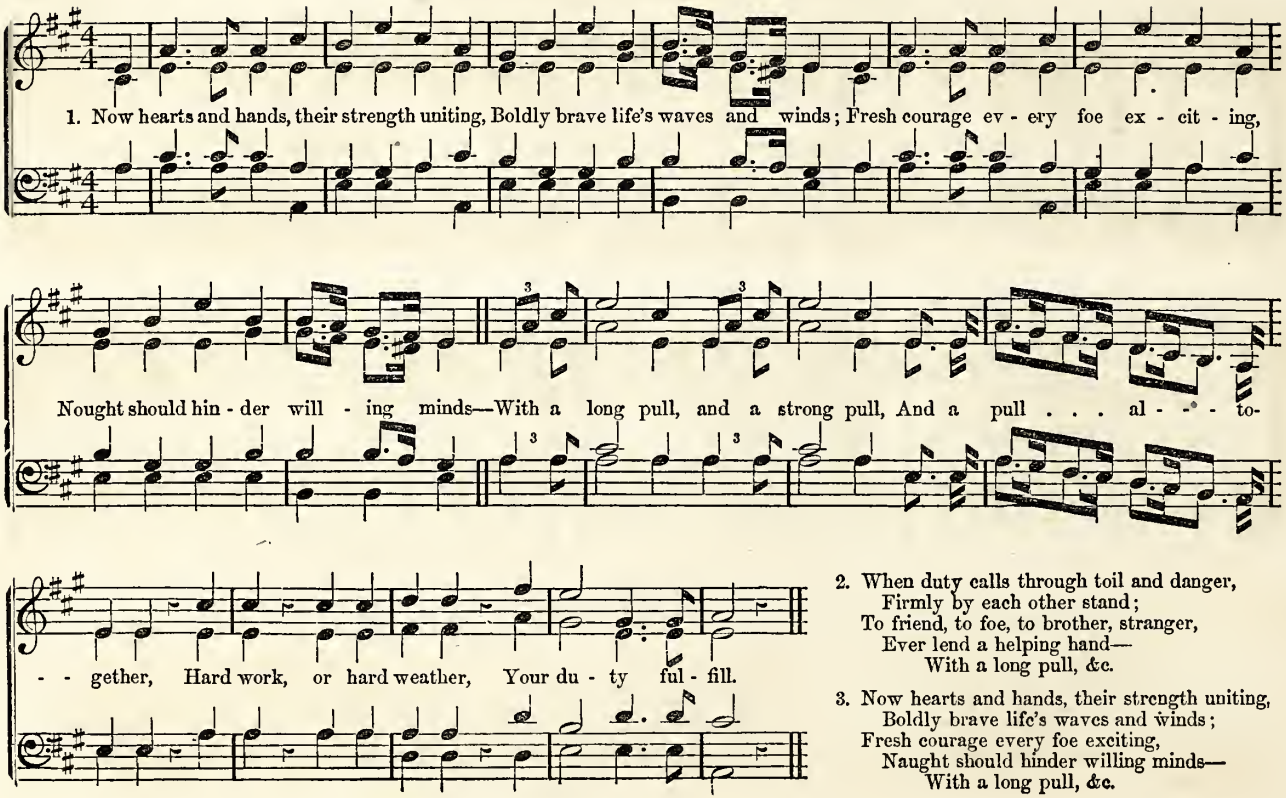
3.

Thou art happy now, and round thee
Are the spirits of the blest;
They that here in love once bound thee,
Welcome thee to heavenly rest.

4.

Thou art blest, no longer weeping,
Thou hast sought thy home of love;
Though thy dust in dust is sleeping,
Thou art hymning songs above.

* The word MOTHER, or PARENT, may be substituted for FATHER.


1. Now hearts and hands, their strength uniting, Boldly brave life's waves and winds; Fresh courage ev - ery foe ex - cit - ing,
Nought should hin - der will - ing minds—With a long pull, and a strong pull, And a pull . . . al - - - to-
- - gether, Hard work, or hard weather, Your du - ty ful - fill.

2. When duty calls through toil and danger,
Firmly by each other stand;
To friend, to foe, to brother, stranger,
Ever lend a helping hand—
With a long pull, &c.

3. Now hearts and hands, their strength uniting,
Boldly brave life's waves and winds;
Fresh courage every foe exciting,
Naught should hinder willing minds—
With a long pull, &c.

2.

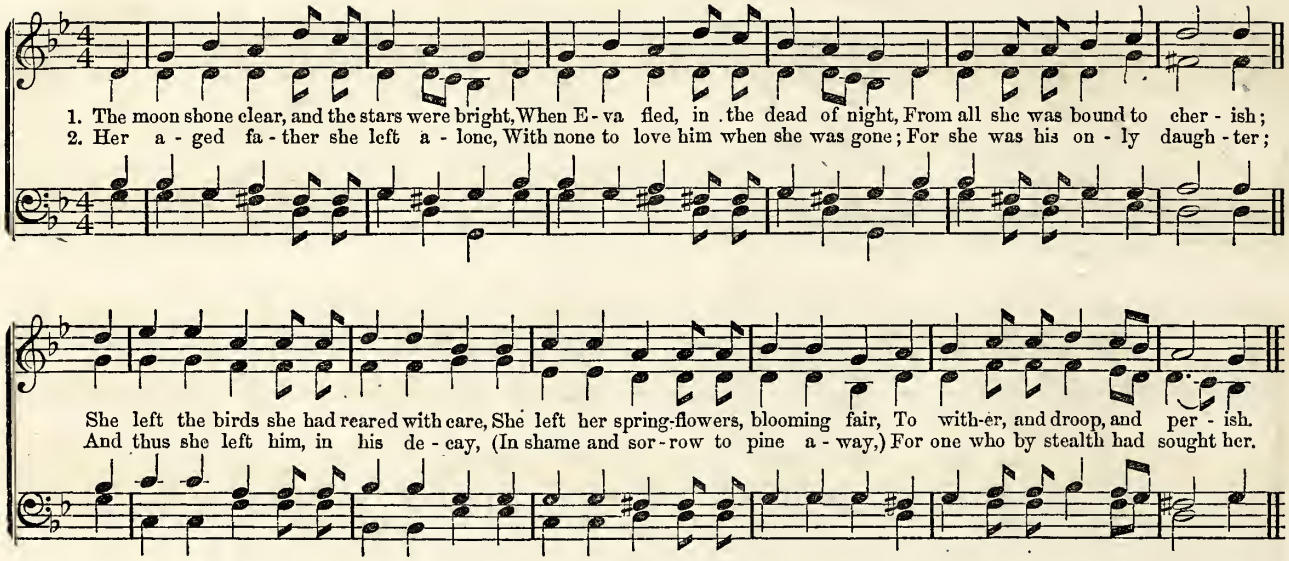
She comes, so softly stealing,
Across the stilly night—
How many hearts are hailing
Her mild and friendly light!

3.

Our eyes she gently closes,
When daily toil is o'er;
The weary earth reposes
Beneath her soothing power.

4.

Our heavenly Father lends us
This trusty friend by night;
May he a spirit send us
As pure as her pure light.

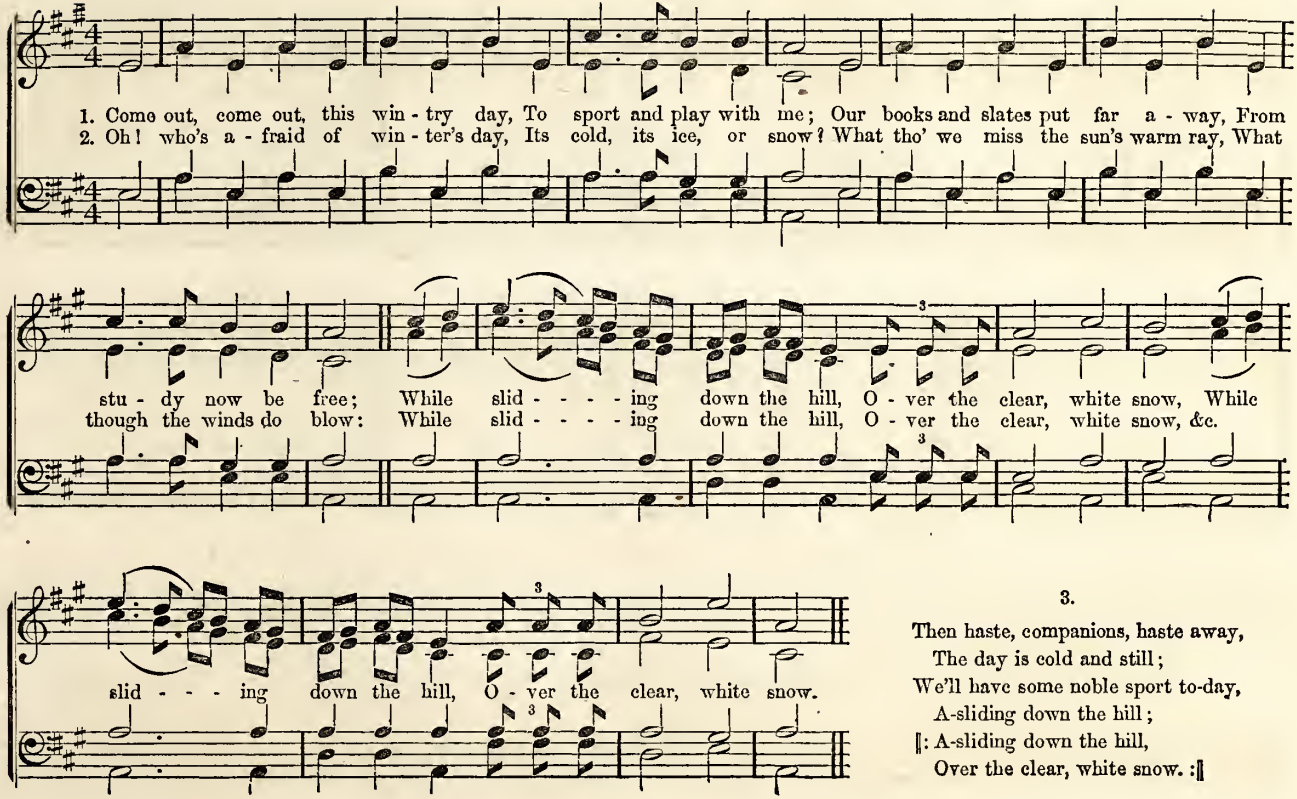

1. The moon shone clear, and the stars were bright, When E - va fled, in the dead of night, From all she was bound to cher - ish;
2. Her a - ged fa - ther she left a - lone, With none to love him when she was gone; For she was his on - ly daugh - ter;
She left the birds she had reared with care, She left her spring-flowers, blooming fair, To with-er, and droop, and per - ish.
And thus she left him, in his de - cay, (In shame and sor - row to pine a - way,) For one who by stealth had sought her.

3.

She wandered wearily, o'er the earth,
Far from the land that had given her birth,
With him whom as guide she had taken;
For him she left peaceful home, and fame,
Her filial duty, and honored name;
But she was, in time, forsaken.

4.

Her father's house then she sought once more,
And, heart-crushed, entered the open door,
By bolt nor by bar impeded;
The flowers had perished, the birds were dead,
Cold, vacant, drear, was her father's bed:
She fell, and she died, unheeded.

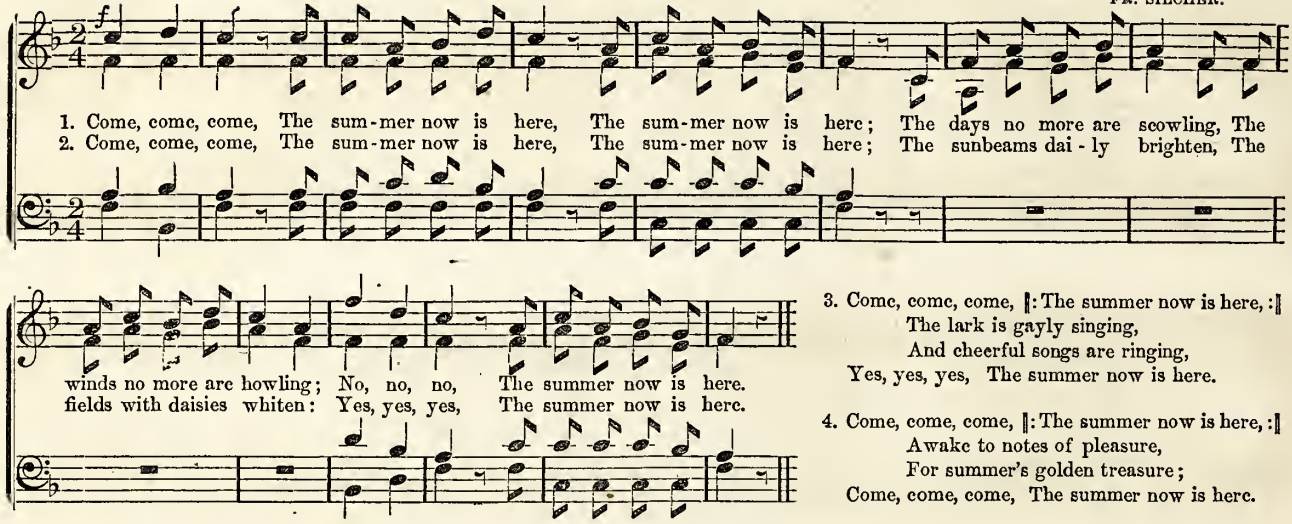

1. Come out, come out, this win - try day, To sport and play with me; Our books and slates put far a - way, From
2. Oh! who's a - fraid of win - ter's day, Its cold, its ice, or snow? What tho' we miss the sun's warm ray, What
stu - dy now be free; While slid - - - - ing down the hill, O - ver the clear, white snow, While
though the winds do blow: While slid - - - - ing down the hill, O - ver the clear, white snow, &c.
slid - - - ing down the hill, O - ver the clear, white snow.

3.

Then haste, companions, haste away,
The day is cold and still;
We'll have some noble sport to-day,
A-sliding down the hill;
‖: A-sliding down the hill,
Over the clear, white snow. :‖

THE SUMMER NOW IS HERE.

FR. SILCHER.


1. Come, come, come, The sum-mer now is here, The sum-mer now is here; The days no more are scowling, The winds no more are howling; No, no, no, The summer now is here.
2. Come, come, come, The sum-mer now is here, The sum-mer now is here; The sunbeams dai-ly brighten, The fields with daisies whiten: Yes, yes, yes, The summer now is here.

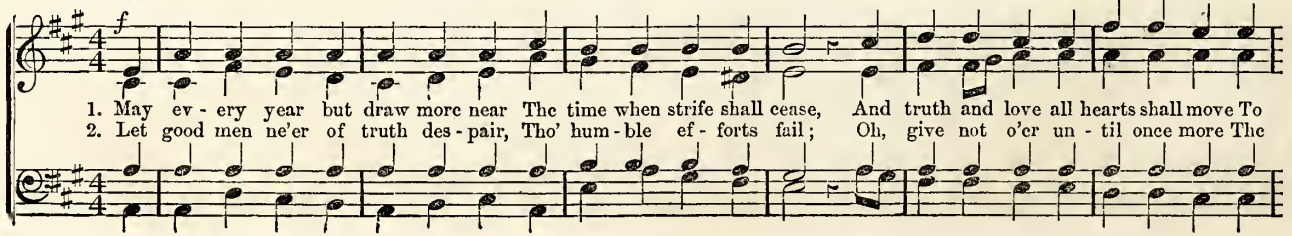
3. Come, come, come, ‖: The summer now is here, :‖
The lark is gayly singing,
And cheerful songs are ringing,
Yes, yes, yes, The summer now is here.

4. Come, come, come, ‖: The summer now is here, :‖
Awake to notes of pleasure,
For summer's golden treasure;
Come, come, come, The summer now is here.

Allegro.

THE MIGHT WITH THE RIGHT.

Music by DANBY. Words by W. E. HICKSON.

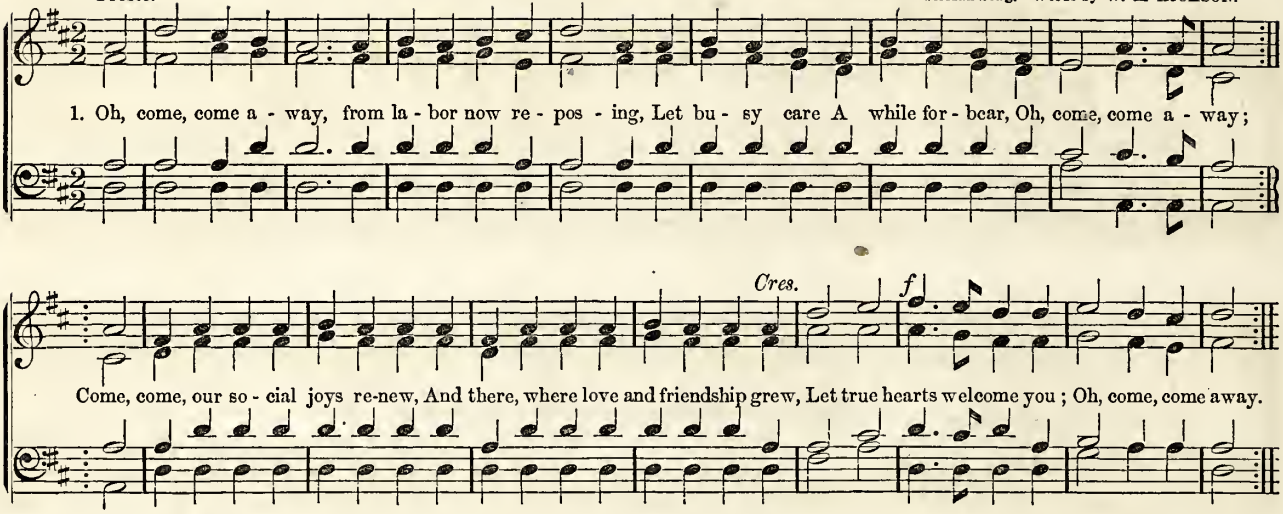

1. May ev-ery year but draw more near The time when strife shall cease, And truth and love all hearts shall move To
2. Let good men ne'er of truth des-pair, Tho' hum-ble ef-forts fail; Oh, give not o'er un-til once more The

p
live in joy and peace. Now sor-row reigns, and earth complains, For fol-ly still her power maintains; But the
righteous cause pre-vail; In vain, and long en-dur-ing wrong, The weak may strive a-gainst the strong; But the
mp
day shall yet ap-pear,
day will sure-ly come,
When the might with the right, And the truth shall be with the right,
When the might with the right, And the
f
And come what there may; To stand in the way, That day the world shall see.
truth shall be,

OH, COME, COME AWAY.

Presto.

German Song. Words by W. E. HICKSON.


1. Oh, come, come a - way, from la - bor now re - pos - ing, Let bu - sy care A while for - bear, Oh, come, come a - way;
Cres.
f
Come, come, our so - cial joys re-new, And there, where love and friendship grew, Let true hearts welcome you ; Oh, come, come away.

2.

From toil, and the cares on which the day is closing,
The hour of eve
Brings sweet reprieve;
Oh, come, come away.
Oh, come where love will smile on thee,
And round its hearth will gladness be,
And time fly merrily;
Oh, come, come away.

3.

While sweet Philomel, the weary trav'ler cheering,
With evening songs
Her note prolongs,
Oh, come, come away.
In answering song of sympathy,
We sing in tuneful harmony,
Of hope, joy, liberty;
Oh, come, come away.

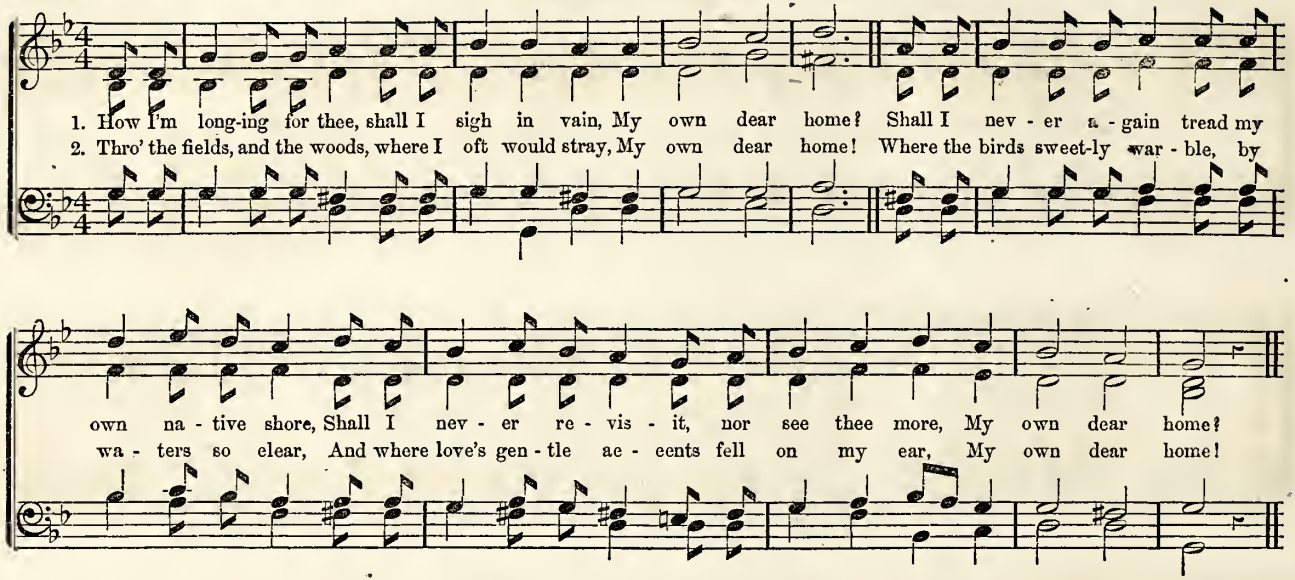
4.

The bright day is gone, the moon and stars appearing,
With silver light
Illume the night;
Oh, come, come away.
We'll join in grateful songs of praise
To Him, who crowns our peaceful days
With health, hope, happiness;
Oh, come, come away.

1. Birds in the val-ley wild, And birds on the hill, Sing-ing so pret-ti-ly, And sing-ing so shrill;
Oh, where can my dar-ling be? Pret-ty birds! call her! Call her to me! Pret-ty birds!
call her! Call her to me!

2. Cuckoo, be ever near,
Thy voice would I hear!
Call now, and bring my love,
For she must be near!
‖: O sing, cuckoo, in the tree,
Pretty bird! call her! :‖
Call her to me!

3. Turtle, with tender note,
I hear all day long,
Cooing in shady groves,
Oh, lend me your song!
‖: With birds sitting in the tree,
Pretty birds! call her! :‖
Call her to me!


1. How I'm long-ing for thee, shall I sigh in vain, My own dear home? Shall I nev - er a - gain tread my
2. Thro' the fields, and the woods, where I oft would stray, My own dear home! Where the birds sweet-ly war - ble, by
own na - tive shore, Shall I nev - er re - vis - it, nor see thee more, My own dear home?
wa - ters so clear, And where love's gen - tle ac - cents fell on my ear, My own dear home!

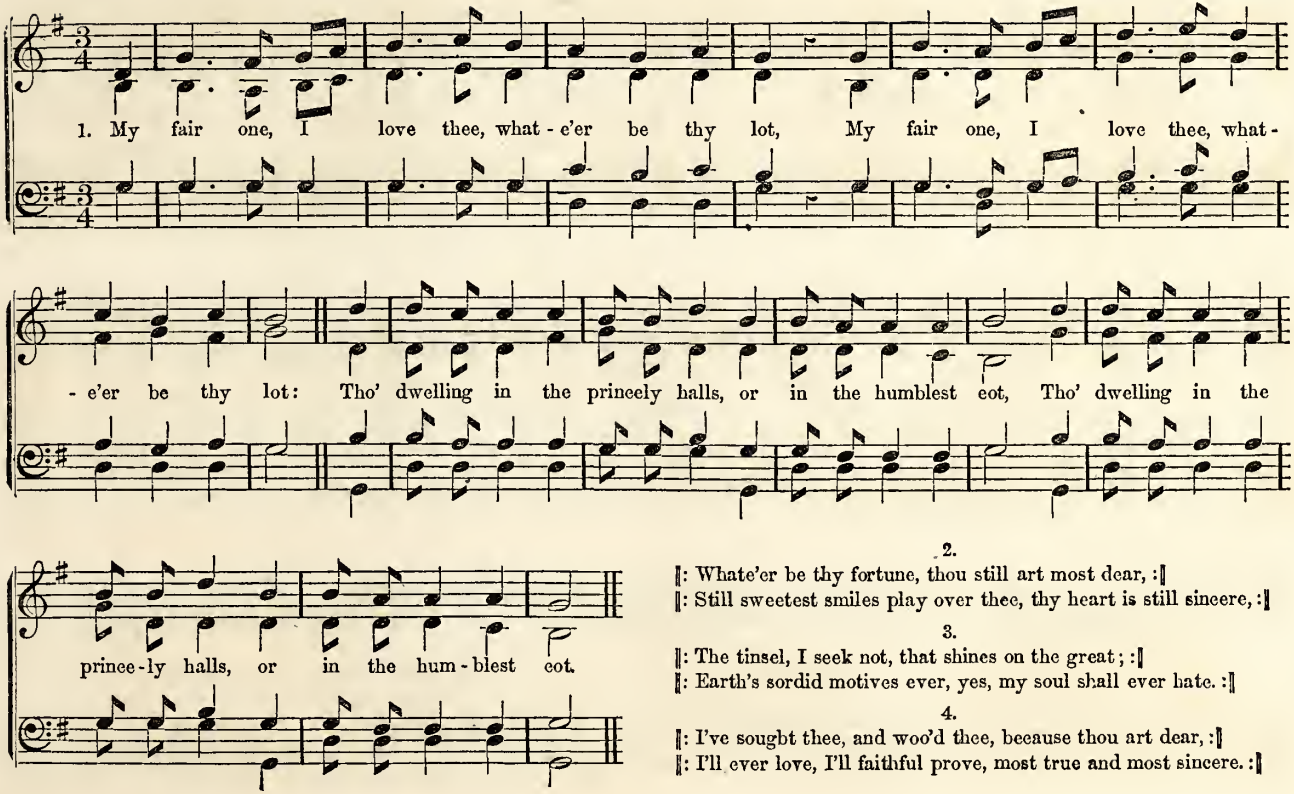
3.

And the cottage where still loving parents dwell,
My own dear home!
There's the mother who watched me by night and by day,
And the father who led me in wisdom's way,
My own dear home!

4.

In my sleep, sweetly dreaming, I taste thy sweets,
My own dear home!
But I wake, thou art distant as ever before,
Tell, O tell me, shall I ever see thee more,
My own dear home

Schwabian Melody.


1. My fair one, I love thee, what-e'er be thy lot, My fair one, I love thee, what-
-e'er be thy lot: Tho' dwelling in the princely halls, or in the humblest cot, Tho' dwelling in the
prince-ly halls, or in the hum-blest cot.

2.

‖: Whate'er be thy fortune, thou still art most dear, :‖
‖: Still sweetest smiles play over thee, thy heart is still sincere, :‖

3.

‖: The tinsel, I seek not, that shines on the great; :‖
‖: Earth's sordid motives ever, yes, my soul shall ever hate. :‖

4.

‖: I've sought thee, and woo'd thee, because thou art dear, :‖
‖: I'll ever love, I'll faithful prove, most true and most sincere. :‖

LOLO. THE LAUGH OF A CHILD.

Choral Advocate. June, 1851.

Lively.
mp
I love it, I love it, the laugh of a child, Now rip - pling and gen - tle, now mer - ry and
p
Cres.
Dim.
p
Cres.
Dim.
wild; It rings on the air with its in - no-cent gush, Like the trill of a bird at the twi-lighting's hush; It
Cres.
f
Slower.
floats on the breeze like the tones of a bell, Or the mu - sic that dwells in the heart of a shell.

mp
I love it, I love it, the laugh of a child, Now rip - pling and gen - tle, now mer - ry and
p
Cres.
Dim.
wild; O the laugh of a child, so wild and so free, Is the mer - ri - est sound in the world for
p
Cres.
Dim.
Slow.
me, O the laugh of a child, so wild and so free, Is the mer - ri - est sound in the world for me.

HEARTS UNITED.

Larghetto.

F. SILCHER.

1. Nev - er li - ly, nev - er vio - let, nor rose were so sweet, As hearts, when in love and
Ritard.
Tempo.
u - nion, love and u - nion they meet, In love and u - nion, love and u - nion they meet.

2.

Never fire-brand, never furnace, more fiercely can glow,
Than love stifled in the bosom, love which no one must know,
No one must know, love which no one must know.

3.

Were my bosom purest crystal, O, then thou couldst see
How truly this heart's devoted, yes, devoted to thee,
To thee, to thee, yes, devoted to thee.

1. Home! name how en - dear - ing! Home! shrined in my breast! Home! ev - er so cheer-
- - ing, Still in thy bo - som I'd rest. . . Home! home! sweet home! Still in thy
bo - som I'd rest. . .

2.

Home! happiest of places!
Home! thee I desire!
Home! kind are the faces,
Meeting around by the fire.
Home! home! sweet home!
Ever my home I desire!

3.

Home! to thee united!
Home! for thee I burn!
Home! with thee delighted,
Back to thy joys I'd return.
Home! home! sweet home!
Back to thy joys I'd return.

BOAT SONG.

Spanish Melody.

1. Light-ly row! Light-ly row! O'er the glas - sy waves we go; Smoothly glide! Smoothly glide! On the si - lent tide.
2. Far a - way! Far a - way! Ech - o in the rocks at play, Call- eth not, Call - eth not To this lone - ly spot.
Let the winds and wa - ters be Min-gled with our mel - o - dy; Sing and float! Sing and float! In our lit - tle boat.
On - ly with the sea-bird's note, Shall our dy - ing mu - sic float; Light-ly row! Light-ly row! Ech-o's voice is low!

3. Lightly row!
Lightly row!
O'er the glassy waves we go;
Smoothly glide!
Smoothly glide!
On the silent tide.
Let the winds and waters be
Mingled with our melody;
Sing and float!
Sing and float!
In our little boat.

FISHER'S SONG.

1. Up and down, all day long,
Life is gliding like our song;
Up and down, all day long,
Gliding like our song.
On the restless sea we float,
In our little fisher boat;
Up and down, all day long,
Glide we like our song.

2. Far from care, far from pain,
Far from thought of greedy gain;
Far from care, far from pain,
Far from thought of gain.
Over life's tempestuous tide,
Calmly, cheerfully we ride;
Up and down, all day long,
Glide we like our song.

Andantino.
Cres.
Cres.
1. Oh! why art thou not near me, Oh! . . . oh! my love! The stars would mild-ly cheer thee, Oh! . . . oh! my
mp
Cres.
mf
p
love! The moon now dim-ly glow-ing, Her wan-ing light is throw-ing. Good night, good night, good
Cres.
mf
Ritard.
night, good night, good night, my dear-est love!

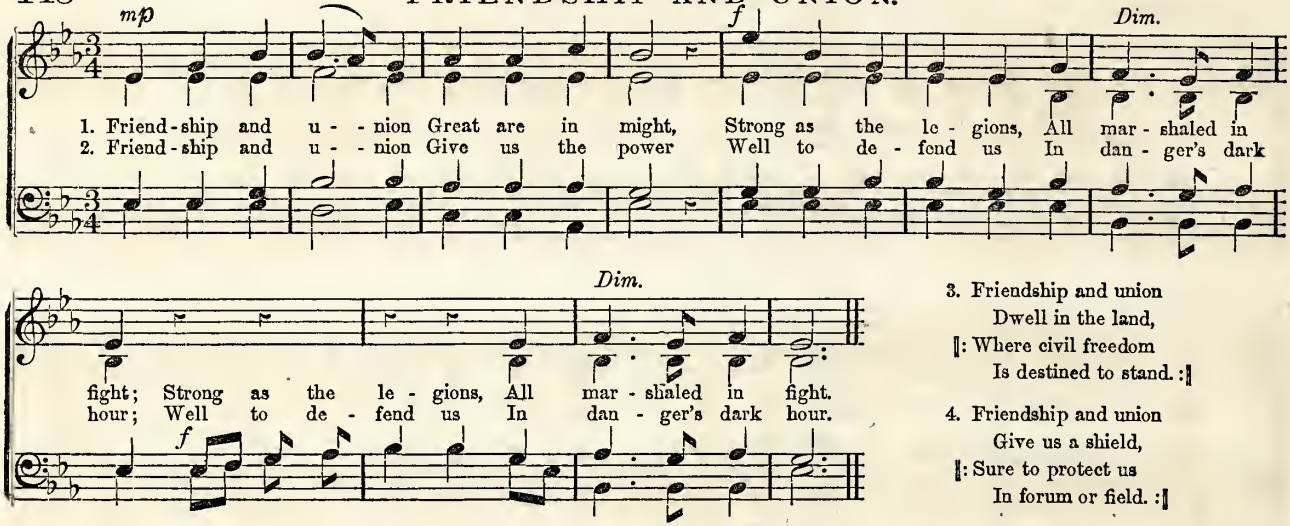
2.

Soft heaves the ocean's billow,
Oh! my love!
Wilt thou not leave thy pillow,
Oh! my love!
I wander forth despairing,
To-night my woes declaring.
Good night, &c.

3.

The thought my heart is rending,
Oh! my love!
With grief and joy contending,
Oh! my love!
That I thy cares will cherish,
Till all things else shall perish,
Good night, &c.

FRIENDSHIP AND UNION.

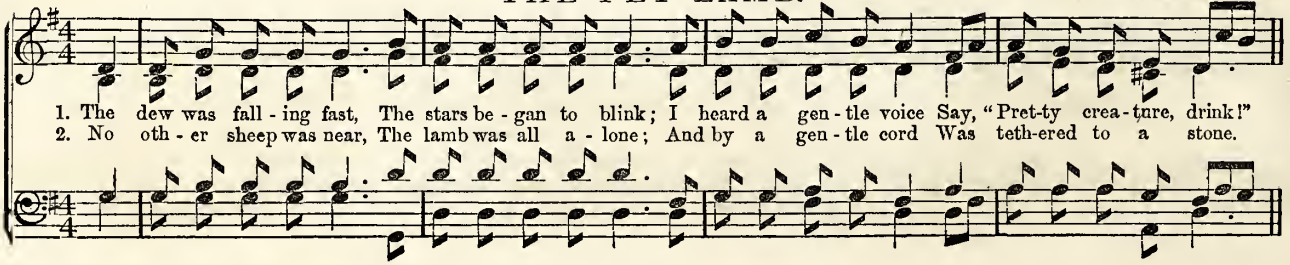

mp
f
Dim.
1. Friend-ship and u - - nion Great are in might, Strong as the le - gions, All mar - shaled in
2. Friend-ship and u - - nion Give us the power Well to de - fend us In dan - ger's dark
Dim.
fight; Strong as the le - gions, All mar - shaled in fight.
hour; Well to de - fend us In dan - ger's dark hour.
f

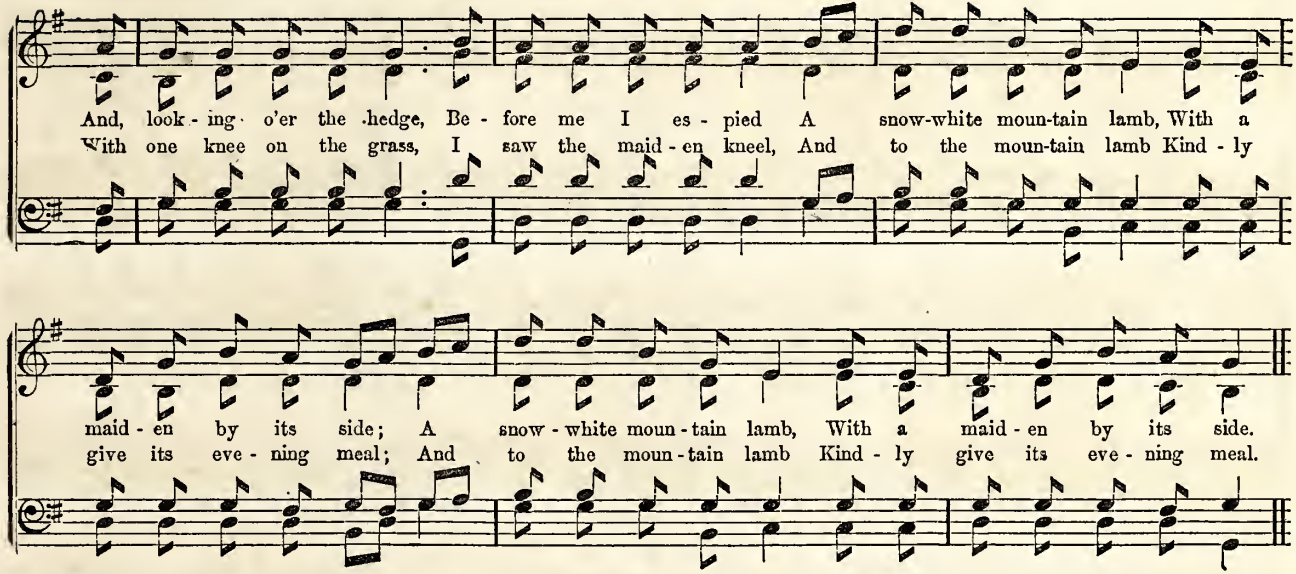
3. Friendship and union
Dwell in the land,
‖: Where civil freedom
Is destined to stand. :‖

4. Friendship and union
Give us a shield,
‖: Sure to protect us
In forum or field. :‖

THE PET LAMB.

From "The Young Shawm."


1. The dew was fall - ing fast, The stars be - gan to blink; I heard a gen - tle voice Say, "Pret-ty crea - ture, drink!"
2. No oth - er sheep was near, The lamb was all a - lone; And by a gen - tle cord Was teth-ered to a stone.


And, look - ing o'er the hedge, Be - fore me I es - pied A snow-white moun-tain lamb, With a
With one knee on the grass, I saw the maid - en kneel, And to the moun-tain lamb Kind - ly
maid - en by its side; A snow - white moun - tain lamb, With a maid - en by its side.
give its eve - ning meal; And to the moun - tain lamb Kind - ly give its eve - ning meal.

3. "Rest, little one;" she said,
"Hast thou forgot the day
When father found thee first
All lonely, far away?
The flocks were on the hills,
But thou wert owned by none;
Thy mother from thy side
Far away from thee was gone.

4. "Thou know'st that, twice a day,
I've brought thee, in this can,
Fresh water from the brook,
As clean as ever ran;
And twice, too, in the day,
When all is wet with dew,
I bring thee draughts of milk,
All so warm, and sweet, and new.

5. "See, here thou need's not fear
The raven in the sky;
Both night and day thou'rt safe:
Our cottage is hard by.
Why bleat so after me?
Why pull so at thy chain?
Now sleep, and when 'tis day,
I will come to thee again."

NEAR THE LAKE WHERE DROOPED THE WILLOW.

Arranged by WILLIAM MASON.

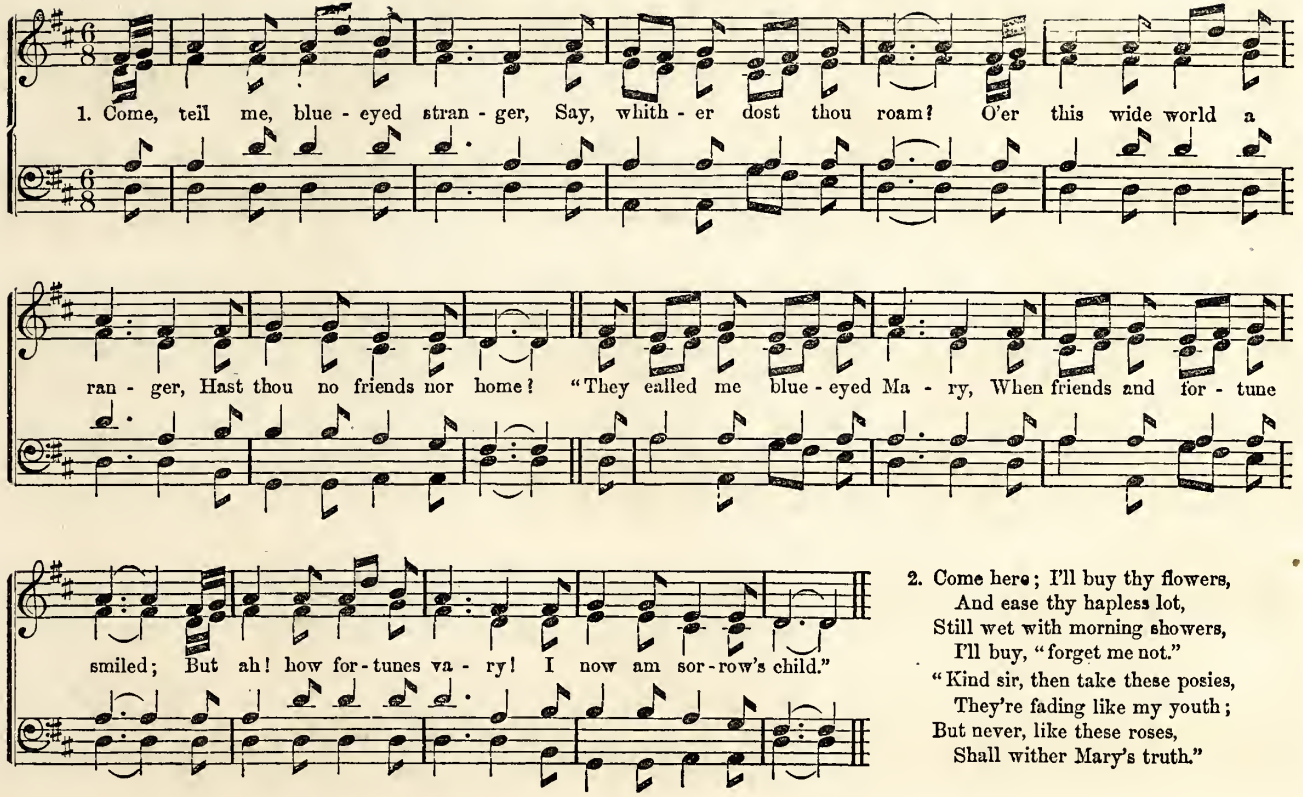
1. Near the lake where drooped the wil - low, Long time a - go; Where the rock threw back the bil - low,
More bright than snow; Dwelt a maid be - loved and cher-ished By high and low; But with au - tum's
leaf she perished, Long time a - go.

2.

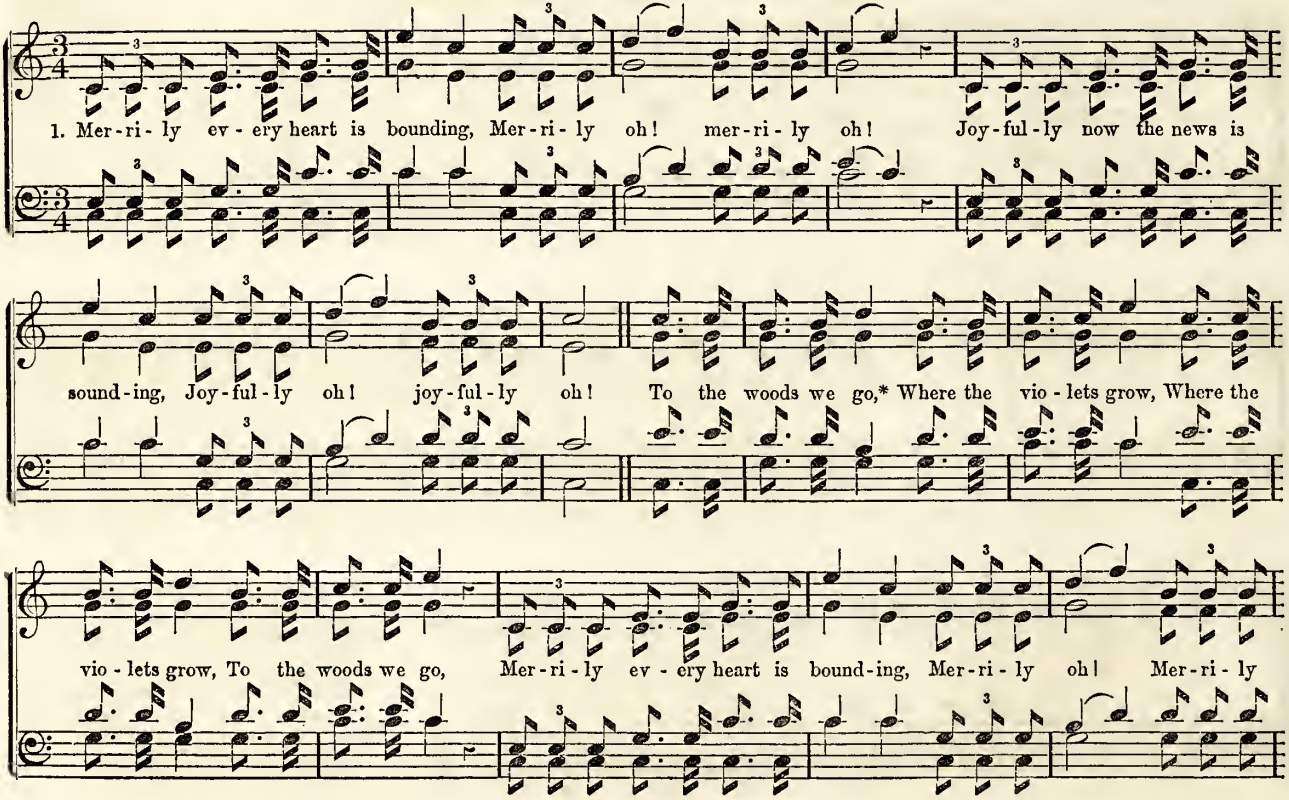
Rock, and tree, and flowing water,
Long time ago;
Bird, and bee, and blossom taught her
Love's spell to know;
While to my fond words she listened,
Murmuring low;
Tenderly her soft eyes glistened,
Long time ago.

3.

Mingled were our hearts for ever,
Long time ago;
Can I now forget her? never—
No, lost one, no!
To her grave these tears are given,
Ever to flow;
She's the star I missed from heaven
Long time ago.


1. Come, tell me, blue - eyed stran - ger, Say, whith - er dost thou roam? O'er this wide world a
ran - ger, Hast thou no friends nor home? "They called me blue - eyed Ma - ry, When friends and for - tune
smiled; But ah! how for - tunes va - ry! I now am sor - row's child."

2. Come here; I'll buy thy flowers,
And ease thy hapless lot,
Still wet with morning showers,
I'll buy, "forget me not."
"Kind sir, then take these posies,
They're fading like my youth;
But never, like these roses,
Shall wither Mary's truth."

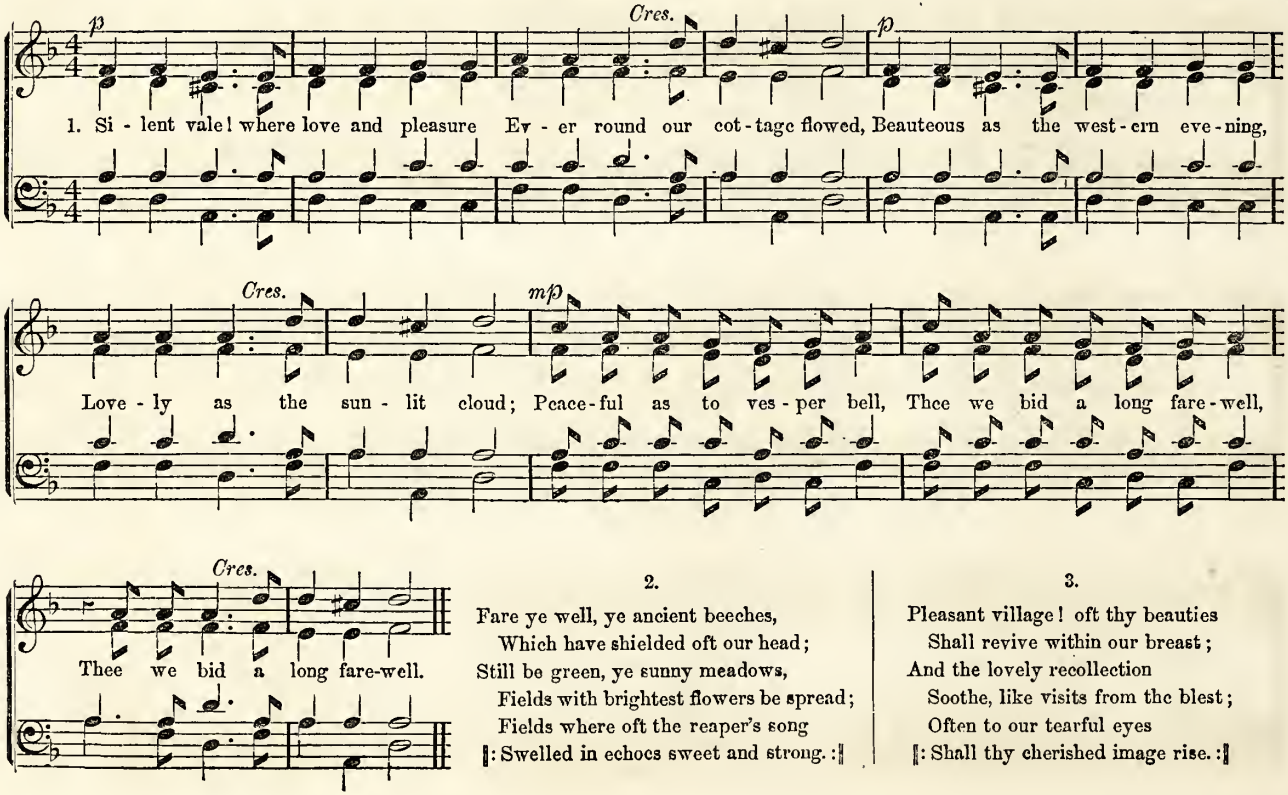

1. Mer-ri-ly ev-ery heart is bounding, Mer-ri-ly oh! mer-ri-ly oh! Joy-ful-ly now the news is
sound-ing, Joy-ful-ly oh! joy-ful-ly oh! To the woods we go,* Where the vio-lets grow, Where the
vio-lets grow, To the woods we go, Mer-ri-ly ev-ery heart is bound-ing, Mer-ri-ly oh! Mer-ri-ly

2. Cheerily every face is beaming,
Cheerily oh! cheerily oh!
Playfully every eye is gleaming,
Playfully oh! playfully oh!
In the fields away, †
We will rove to-day,
We will rove to-day,
In the fields away.
Merrily every heart, &c.

* These words may be sung, if preferred:

Let the song go round,
Love and joy abound,
Love and joy abound,
Let the song go round.

† While the heart is right,
Hope is beaming bright,
Hope is beaming bright,
While the heart is right.

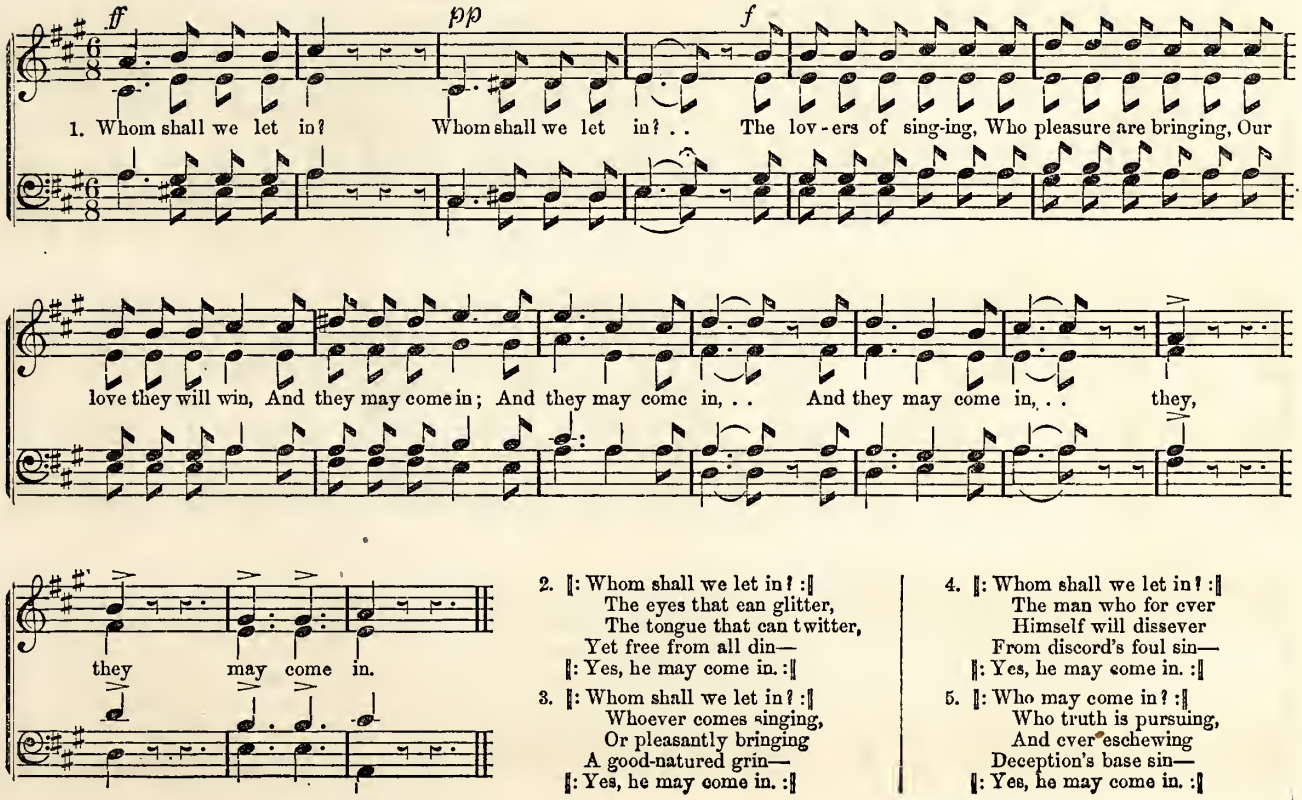

p
Cres.
p
1. Si - lent vale! where love and pleasure Ev - er round our cot - tage flowed, Beauteous as the west - ern eve - ning,
Cres.
mp
Love - ly as the sun - lit cloud; Peace - ful as to ves - per bell, Thee we bid a long fare - well,
Cres.
Thee we bid a long fare-well.

2.

Fare ye well, ye ancient beeches,
Which have shielded oft our head;
Still be green, ye sunny meadows,
Fields with brightest flowers be spread;
Fields where oft the reaper's song
‖: Swelled in echoes sweet and strong. :‖

3.

Pleasant village! oft thy beauties
Shall revive within our breast;
And the lovely recollection
Soothe, like visits from the blest;
Often to our tearful eyes
‖: Shall thy cherished image rise. :‖

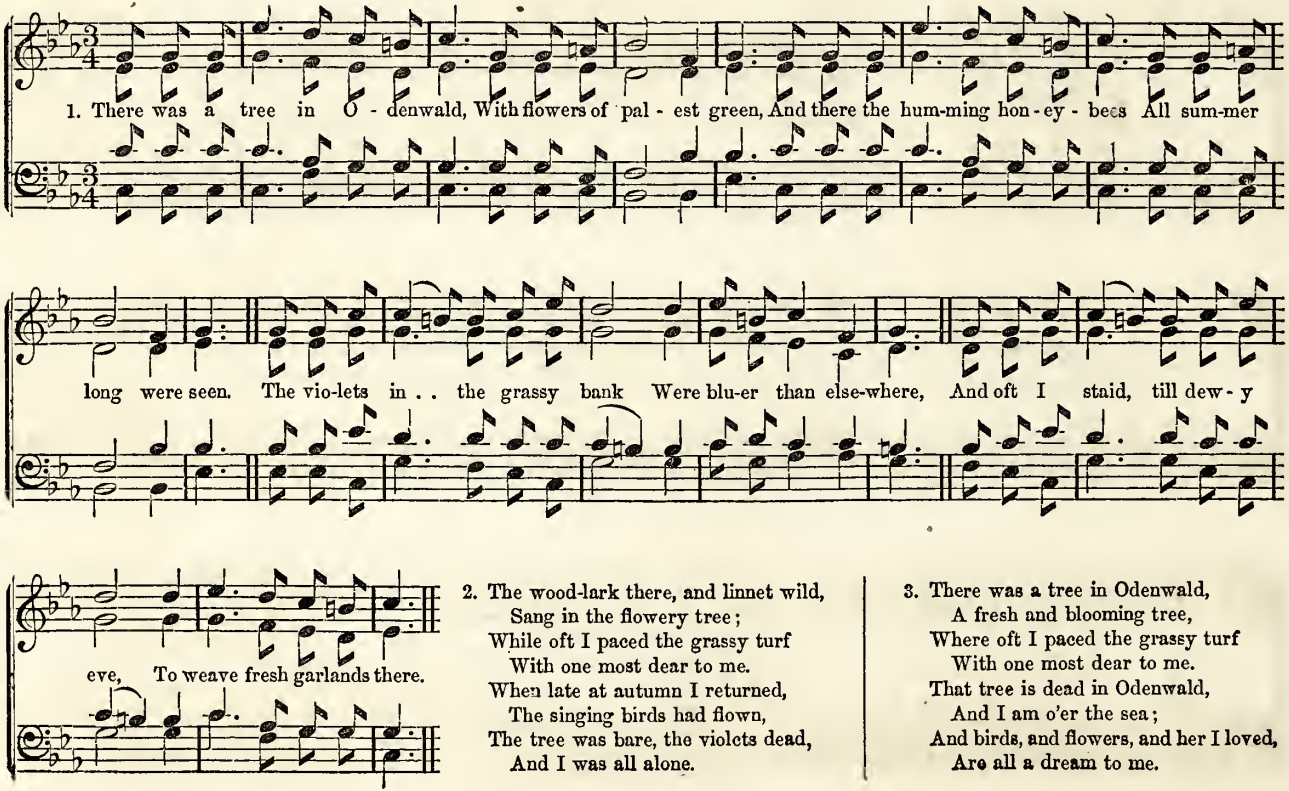

ff
pp
f
1. Whom shall we let in? Whom shall we let in? . . The lov-ers of sing-ing, Who pleasure are bringing, Our
love they will win, And they may come in; And they may come in, . . And they may come in, . . they,
they may come in.

2. ‖: Whom shall we let in? :‖
The eyes that can glitter,
The tongue that can twitter,
Yet free from all din—
‖: Yes, he may come in. :‖

3. ‖: Whom shall we let in? :‖
Whoever comes singing,
Or pleasantly bringing
A good-natured grin—
‖: Yes, he may come in. :‖

4. ‖: Whom shall we let in? :‖
The man who for ever
Himself will dissever
From discord's foul sin—
‖: Yes, he may come in. :‖

5. ‖: Who may come in? :‖
Who truth is pursuing,
And ever eschewing
Deception's base sin—
‖: Yes, he may come in. :‖


1. There was a tree in O - denwald, With flowers of pal - est green, And there the hum-ming hon - ey - bees All sum-mer long were seen. The vio-lets in . . the grassy bank Were blu-er than else-where, And oft I staid, till dew - y eve, To weave fresh garlands there.

2. The wood-lark there, and linnet wild,
Sang in the flowery tree;
While oft I paced the grassy turf
With one most dear to me.
When late at autumn I returned,
The singing birds had flown,
The tree was bare, the violets dead,
And I was all alone.

3. There was a tree in Odenwald,
A fresh and blooming tree,
Where oft I paced the grassy turf
With one most dear to me.
That tree is dead in Odenwald,
And I am o'er the sea;
And birds, and flowers, and her I loved,
Are all a dream to me.

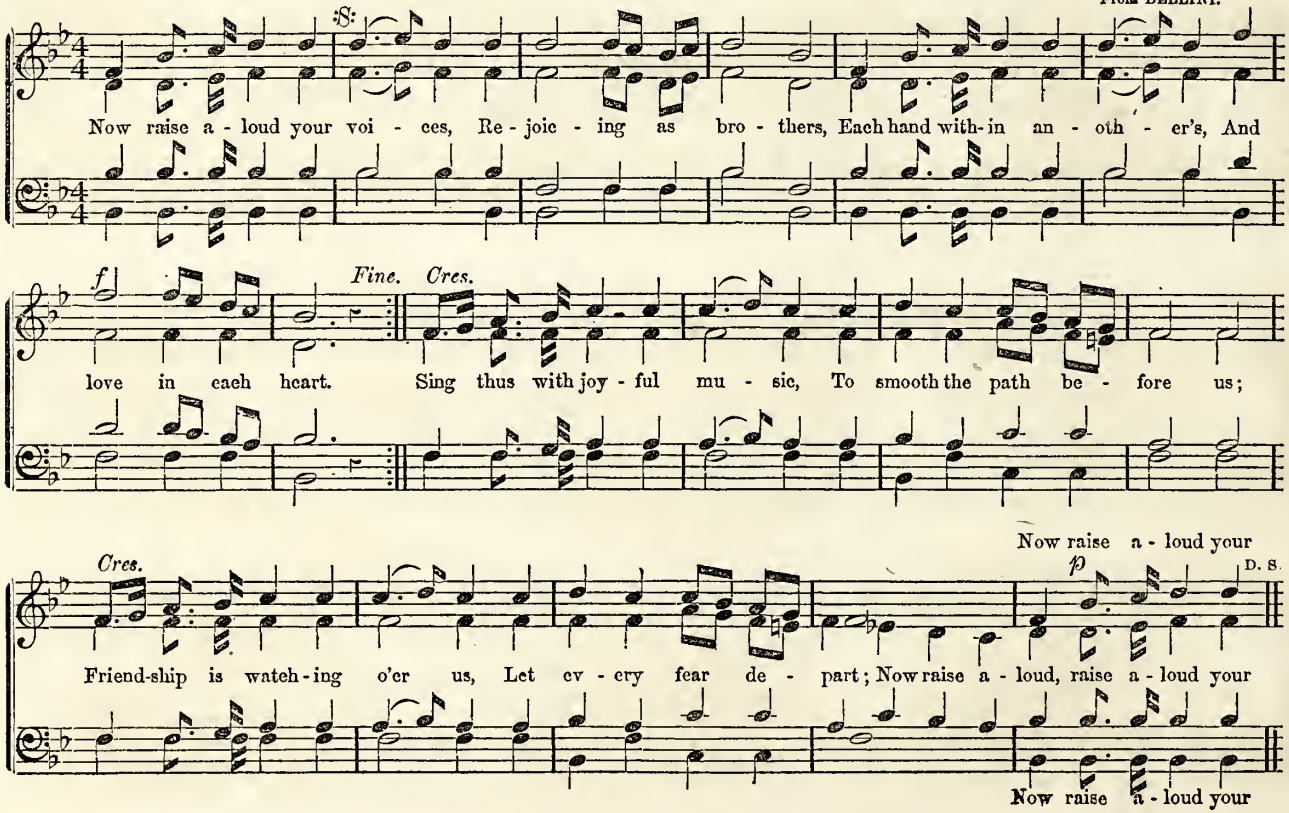
1. "Come, spin, my dear-est daughter! I will buy thee a new hood." "Yes, yes, be - lov - ed mo - ther, But 'twill
do me no good; I can spin no long - er, For the thread cuts my fin - ger, No! no! no!
no! No long-er can I spin."

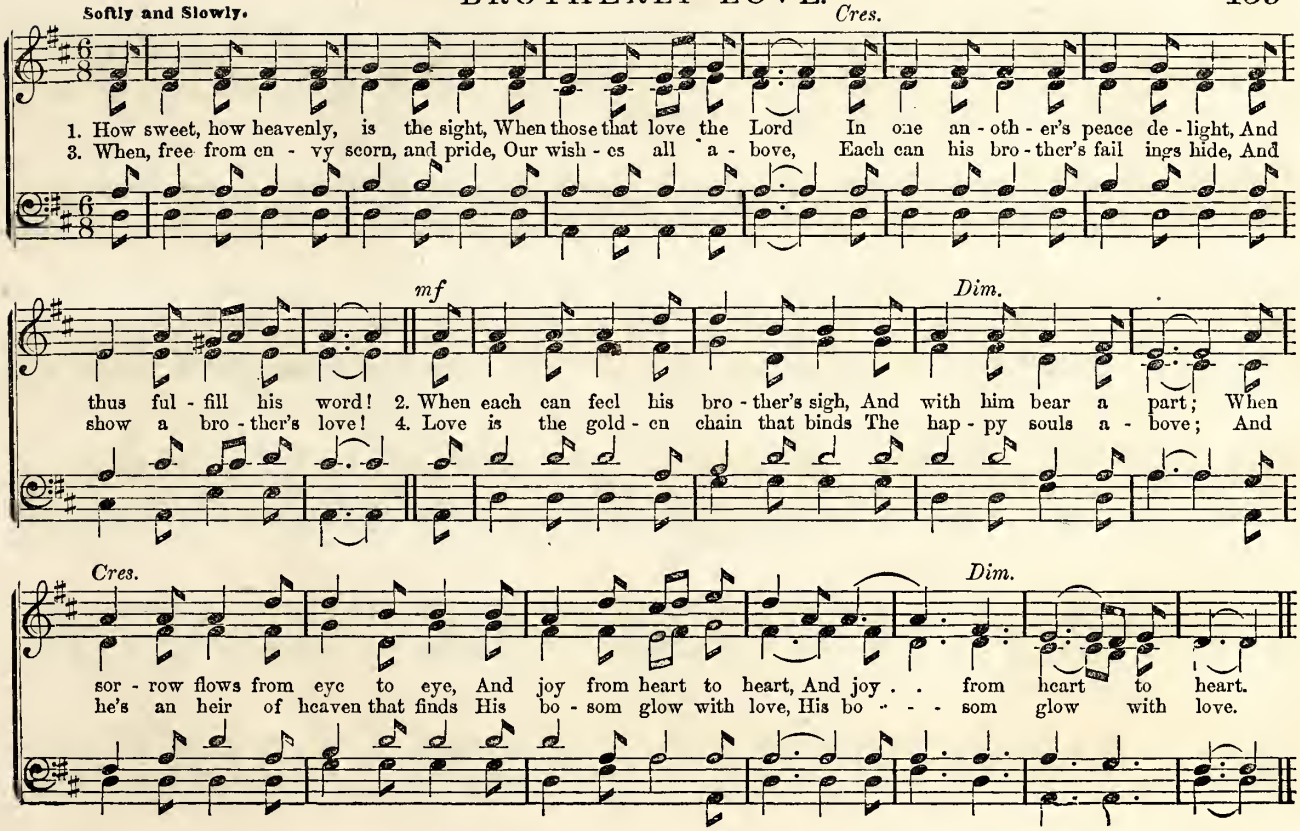
2. "Spin, spin, my dearest daughter!
I will buy thee a new hat."
"O yes, beloved mother,
But can cure come of that?
I can spin no longer,
For the thread cuts my finger,
No! no! no! no!
No longer can I spin."

3. "Spin, spin, my dearest daughter!
I will ask in Frank to tea."
"O kind and loving mother!
That alters all with me.
I can spin till sundown,
Though the thread cuts my finger,
I'll spin! I'll spin!
Till Frank comes I'll spin!"

NOW RAISE ALOUD YOUR VOICES.

From BELLINI.


Now raise a - loud your voi - ces, Re - joic - ing as bro - thers, Each hand with-in an - oth - er's, And
f
Fine.
Cres.
love in each heart. Sing thus with joy - ful mu - sic, To smooth the path be - fore us;
Cres.
Now raise a - loud your
p
D. S.
Friend-ship is watch-ing o'er us, Let ev - ery fear de - part; Now raise a - loud, raise a - loud your
Now raise a - loud your


Softly and Slowly.
Cres.
1. How sweet, how heavenly, is the sight, When those that love the Lord In one an - oth - er's peace de - light, And
3. When, free from en - vy scorn, and pride, Our wish - es all a - bove, Each can his bro - ther's fail ings hide, And
mf
Dim.
thus ful - fill his word! 2. When each can feel his bro - ther's sigh, And with him bear a part; When
show a bro - ther's love! 4. Love is the gold - en chain that binds The hap - py souls a - bove; And
Cres.
Dim.
sor - row flows from eye to eye, And joy from heart to heart, And joy . . from heart to heart.
he's an heir of heaven that finds His bo - som glow with love, His bo - - - som glow with love.

1. A - dieu! since we must sev - - er, Since you must go from me; In friend-ship, faith - ful ev - - er, I'll
e'er be true to thee. Yes, best of earth - ly friends, Not here our friendship ends, We shall be re - u -
- nit - - ed, When heaven its suc - cor sends.

2. Then go, by heaven protected,
Where'er thy bark may steer!
Not less I'll love and prize thee,
Because no longer here.
Thy path, with heaven thy guide,
By duty sanctified,
Not long can banish thee, love,
From faithful friendship's side.

3. But we shall meet, true-hearted,
When God the time decrees,
We ne'er can long be parted,
Nor here, nor in the grave.
When all we here survey
Is turned again to clay,
We'll dwell, as friends, for ever,
In climes of heavenly day.

Presto.
1. Sic - kles sound - ing, Quick - ly ground-ing, Now the ripe ears fall; Ev - ery maid - en's bon - net
2. Sic - kles ring - ing, Maid - ens sing - ing, To the sic - kle's sound; Till the moon is beam - ing,
Ev - - - - ery maid - en's bon - net
Has blue blos - soms on it; Joy is o - ver all, Joy is o - ver all.
And the stub - ble gleam - ing, Har - vest songs go round, Har - vest songs go round.
Has blue blos - soms on it,

3.

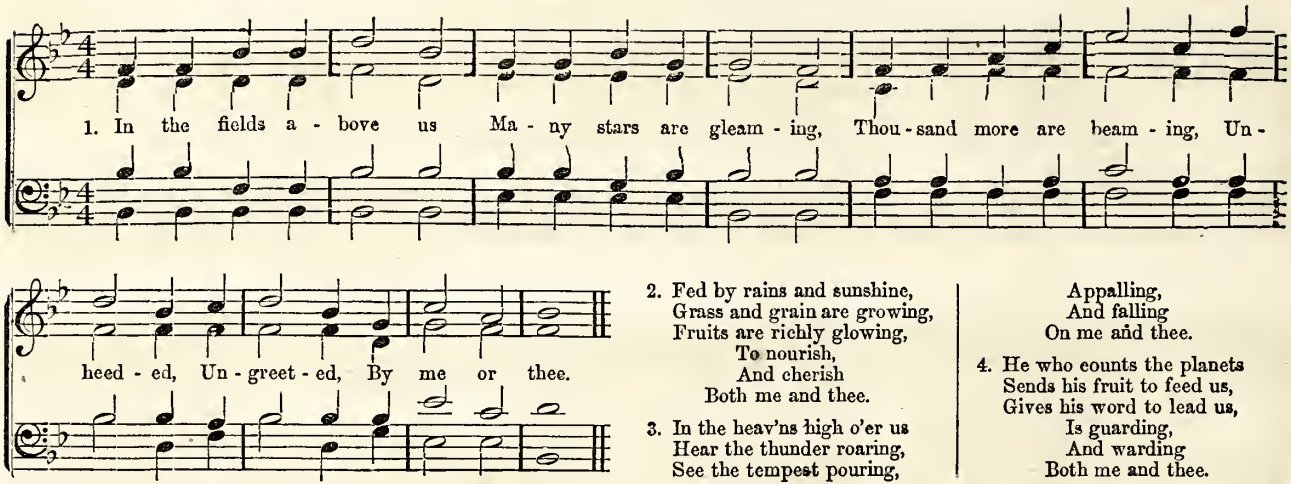
All are springing,
All are singing,
Every lisping thing;
Man and master greeting,
Altogether meeting,
‖: Each is now a king. :‖

4.

George and Mickle
Whet the sickle,
Piping merrily;
Mowing now each maiden,
Soon with sheaves is laden,
‖: Busy as a bee. :‖

5.

Lads and misses,
Oh! the blisses,
While the wit does flow;
But the reaping over,
Father, friend, and brother,
‖: Quickly home they go. :‖



2. Fed by rains and sunshine,
Grass and grain are growing,
Fruits are richly glowing,
To nourish,
And cherish
Both me and thee.

3. In the heav'ns high o'er us
Hear the thunder roaring,
See the tempest pouring,
Appalling,
And falling
On me and thee.

4. He who counts the planets
Sends his fruit to feed us,
Gives his word to lead us,
Is guarding,
And warding
Both me and thee.

SUNRISE.

Slowly. From MOZART.

FINE.
- rise! Oh, come with me, where vio - lets bloom, And fill the air with sweet per - fume, And
FINE.
D. C.
where, like dia - monds to the sight, The dew-drops spar - kle bright.
D. C.

2. Fair is the face of morn;
Why should your eyelids keep
Closed, when the night is gone?
Wake from your sleep!
Oh, who would slumber in his bed,
When darkness from his couch has fled;
And when the lark is soaring high,
With warbling songs of joy.
Fair is, &c.

WORK WHILE IN YOUTHFUL PRIME.

1. Work while in youthful prime,
Work while the heart is gay,
Work for the harvest time,
Work while you may.
When earth is moist with springly rain,
In furrowed fields they sow the grain,
And we in youth will cast the seed
For later days of need.
Work while, &c.

2. Work while, &c.
Fresh dews and sunshine bless the field,
Their crop the crumbling furrows yield:
So Wisdom grows, thro' smiles and tears,
By process of the years.
Work while, &c.

3. Work while, &c.
In autumn days the corn they reap:
With sheaves the laboring wain they heap,
So life, when ripening years are past,
Its harvest reaps at last.
Work while, &c.

4. Work while, &c.
With song they guide the creaking wain:
With song, and cheer, they store the grain
Be ours, with joy, whate'er betide,
Life's harvest home to bide.
Work while, &c.

YES, OR NO.

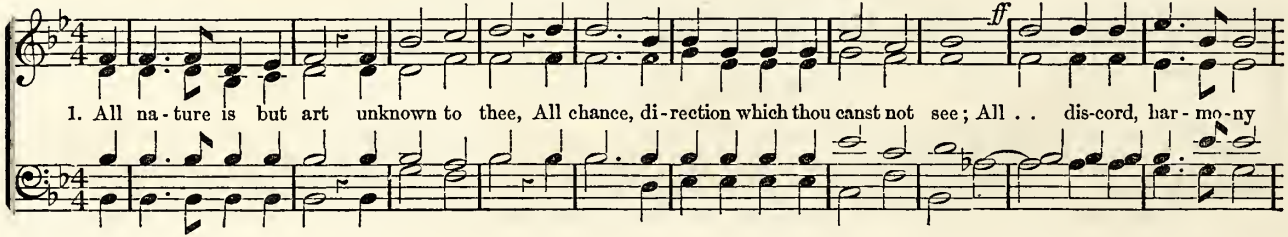
1. Short speech suf - fi - ces deep thought to show, When you, with wis-dom, say, yes, or no. Save me from speeches,
long, dull, and slow, Oh, how much bet - ter, plain yes, or no

2. Time never lingers, moves never slow,
While he permits it, say, yes, or no;
If he escapes you, ne'er can you know,
If you again may say, yes, or no.

3. Deep may the import, for joy or woe,
Be in the little words, yes, or no;
But if the utterance you would forego,
Eyes, sparkling eyes may say, yes, or no.

"ALL NATURE IS BUT ART."

Words by POPE.



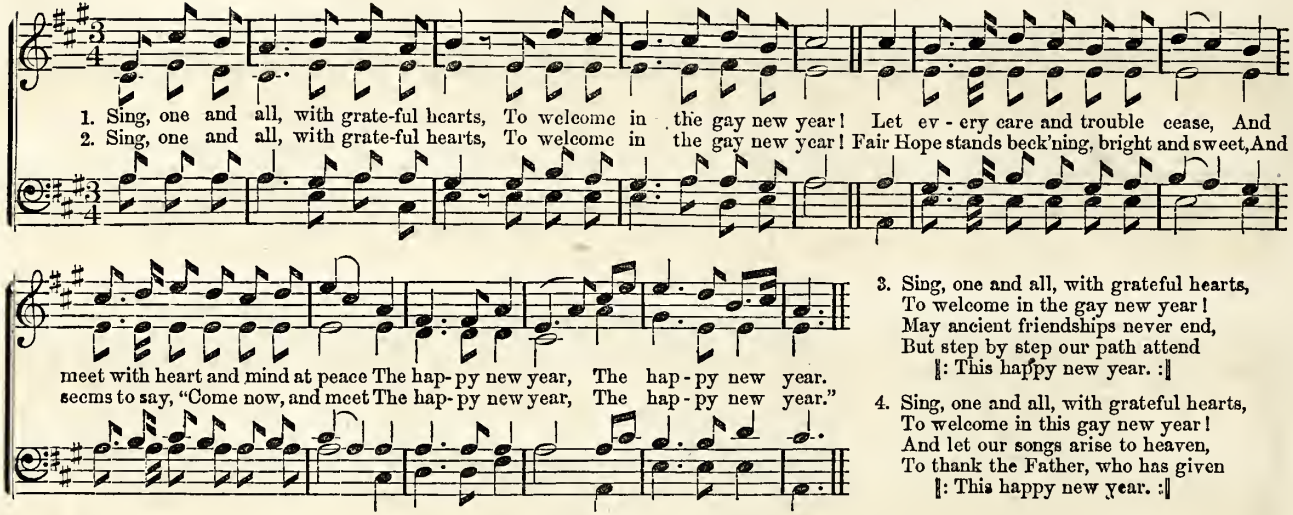
FORGET ME NOT.

Dim.
Dim.
1. Would I a fleet bird were, Then thou, my on-ly dear, I'd quick-ly fly to see; But thou art far from
I'd quickly fly to see;
me, And I from thee, And I from thee, And I from thee, And I from thee, from thee.

2. Ah! surely knowest thou,
That I must leave thee now,
While friends displeased I see,
At thy warm love for me,
‖: And mine for thee. :‖

3. Down in yon leafy bower,
There grows an azure flower,
It sighs "Forget not me;"
Whene'er that flower I see,
‖: I'll think of thee. :‖

NEW YEAR.

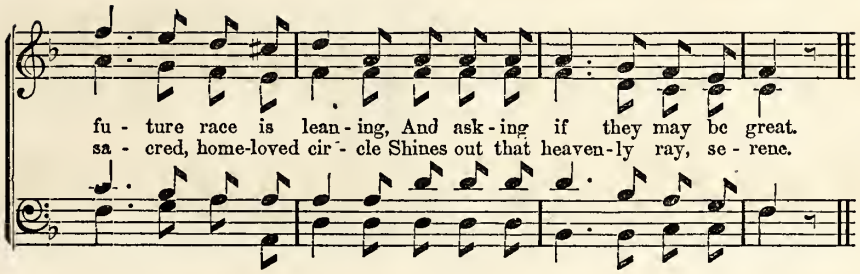

1. Sing, one and all, with grate-ful hearts, To welcome in the gay new year! Let ev - ery care and trouble cease, And
2. Sing, one and all, with grate-ful hearts, To welcome in the gay new year! Fair Hope stands beck'ning, bright and sweet, And
meet with heart and mind at peace The hap-py new year, The hap-py new year.
seems to say, "Come now, and meet The hap-py new year, The hap-py new year."

3. Sing, one and all, with grateful hearts,
To welcome in the gay new year!
May ancient friendships never end,
But step by step our path attend
‖: This happy new year. :‖

4. Sing, one and all, with grateful hearts,
To welcome in this gay new year!
And let our songs arise to heaven,
To thank the Father, who has given
‖: This happy new year. :‖

MY COUNTRY-WOMEN.

1. Of you I sing, my coun-try-women! To you is given the na-tion's fate! On you the
2. Not in the field, the camp, the sen-ate, Is your pure star of glo-ry seen; But in the



3. No thirst of fame your souls deluding,
Draws you from duty's path away;
To you the holy trust is given
To mold the future hero's clay.

4. 'Tis yours to form, to raise, and nourish
The future glories of the state;
On you the future race is leaning,
And asking if they may be great.

THE THUNDER-STORM.

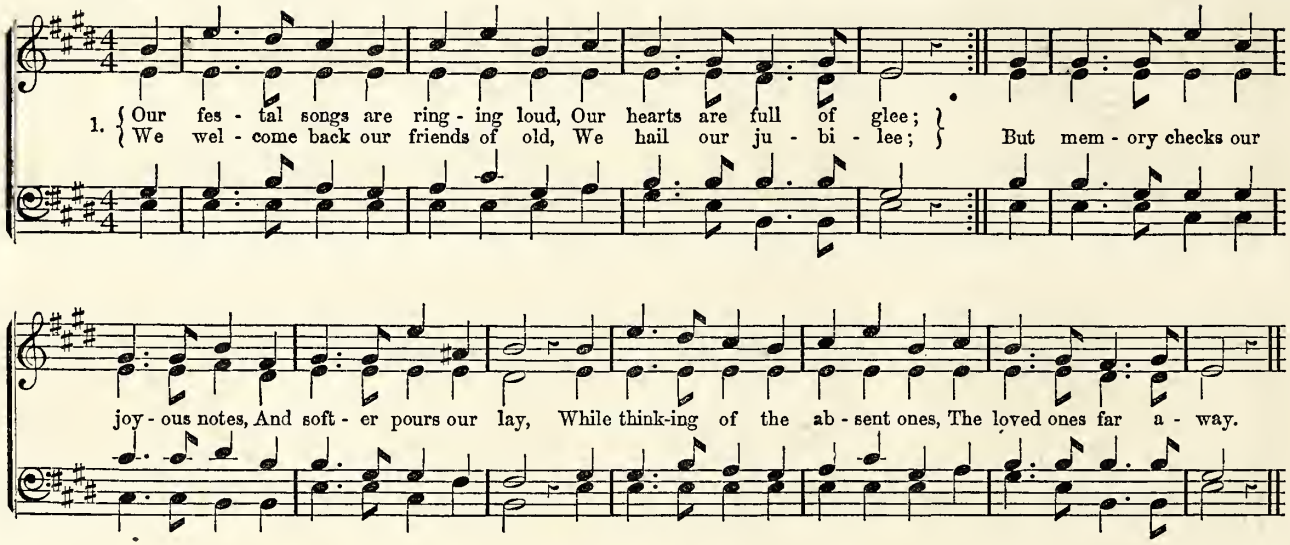
1. Look! the black cloud ri - ses high, Now it spreads a - long the sky; See! the quivering lightnings
fly, Hark! the thun - ders roar, The thun - - - - ders roar.

2. Yet will I not shrink with fear,
When the thunder crash I hear;
Soon the rainbow will appear;
Soon ‖: the storm be o'er. :‖

3. Never will I feel alarm:
God can shield me from all harm;
Though in sunshine, or in storm,
God ‖: will I adore! :‖

THE LOVED ONES FAR AWAY.

Slowly.


1. { Our fes - tal songs are ring - ing loud, Our hearts are full of glee; }
{ We wel - come back our friends of old, We hail our ju - bi - lee; }
But mem - ory checks our
joy - ous notes, And soft - er pours our lay, While think-ing of the ab - sent ones, The loved ones far a - way.

2. The spring is here with opening flowers,
The grass is springing green;
And all the young and glad are met—
A joyous crowd are seen;
But some among the loveliest
Are not with us to-day:
We spoke the word of parting to
The loved ones far away.

3. And some are roving east and west,
Or on the sounding sea;
But peace, and love, and joy to them,
Wherever they may be.
Their mem'ry rises in our hearts
Upon this festal day;
We ask for heaven's rich blessings on
The loved ones far away.

With Energy.
f
mp
1. Join we in cho - rus, for free - dom to praise, Loud be the song we now joy - ful - ly
f
raise, Loud be the song we now joy - ful - ly raise, we joy - ful - ly raise.

2.

Pledge me your promise, and take mine from me,
Ever united, we'll ever be free.

3.

Free from all falsehood, free from all hate,
Free from all malice, and free from deceit.

4.

Cheerful and happy, we'll duty perform,
Faithful in danger, and braving the storm.

5.

Pledge me your promise, and take mine from me,
Ever be faithful, and ever be free.

THE LEAF OF AUTUMN.

Slowly. Tenderly.

mf
1. I am a fall - ing leaf, The chill - y winds have found me, I fade with those a - round me:
Dim.
All murmuring life is brief, All mur - - - - muring life is brief.

2. I saw the skies so blue,
The birds were singing o'er me,
The flowers sprung up before me,
Of every changing hue.

3. We fade, as all else must;
No more the birds are calling,
The flowers and leaves are falling;
To-morrow we are dust.

NEW ENGLAND.

With Energy.

Words by J. W. RUDD.

thee; Thy laws are com - mend - ed be - yond the wide seas, New Eng - land, my coun - try, I
love thee for these, I love thee for these, I love . . . thee for these.

2. New England, I love thee, thou land of the brave,
Our fathers fought nobly thy freedom to save;
Thy rights, ever sacred, all nations must please,
New England, my country, I love thee for these.

3. New England, I love thee, thy code of good rules,
Thy clergy, thy churches, thy teachers and schools,
Thy statesmen and poets, thy minstrels and glees;
New England, my country, I love thee for these.

3. New England, I love thee, thy rocks and thy rills,
Thy dells and thy fountains, thy vales and thy hills,
Thy rivers and meadows, thy mountains and trees,
New England, my country, I love thee for these.

5. New England, I love thee, repose of the blest;
Th' oppressed of all nations in thee find their rest;
Thy banners of freedom float high in the breeze,
New England, my country, I love thee for these.

WAKE! DAY IS NIGH!

From a German Song.

1. Wake! day is nigh! Ye who in slum - ber lie! A - wake to see the morn - ing bright, A -
- wake in spi - rit pure and light, Wake! day is nigh! Day is nigh!

2. Wake! day is nigh,
The hours do swiftly fly;
We scarcely think it yet is noon,—
When evening comes, with silvery moon;
Wake! day is nigh.

3. Wake! now 'tis day,
Pursue your steady way!
Put forth thy strongest, noblest powers,
To usefulness devote thy hours;
Wake! now 'tis day.

SING! GAYLY SING!

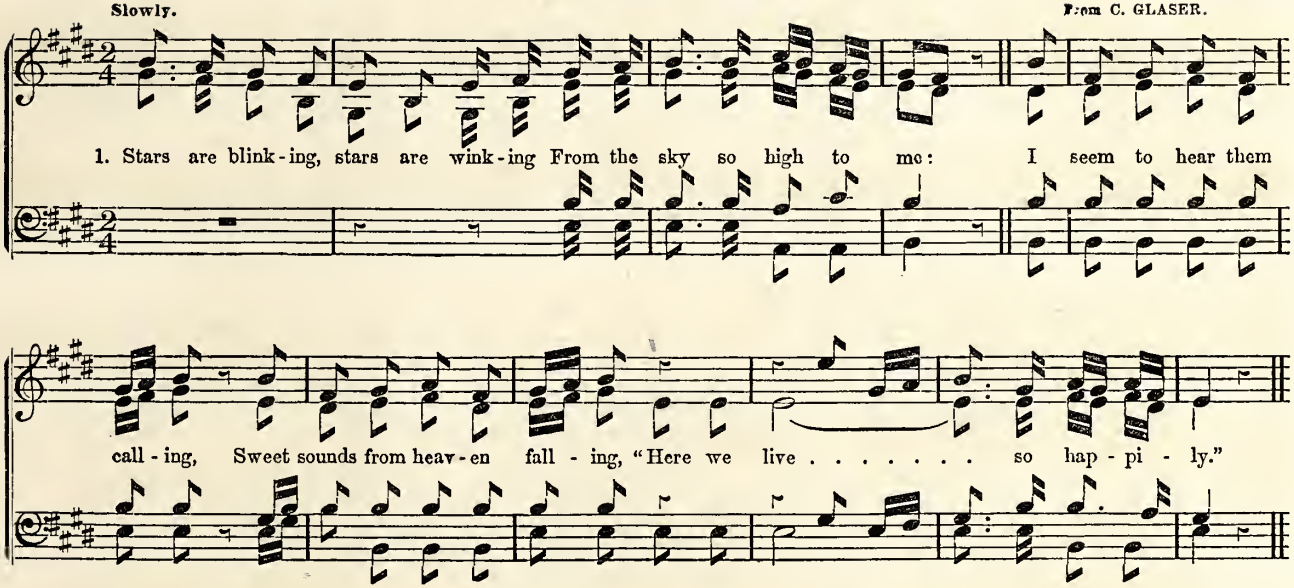
1.
Sing! gayly sing!
Let gladness round us ring!
This little, simple, cheerful lay
Shall be our happy song to-day;
Sing! gayly sing!

2.
Sing! sweetly sing!
What joy from school does spring;
The happy faces there we meet,
The kindly smiles we always greet!
Sing! sweetly sing!

3.
Sing! loudly sing!
What sports will evening bring;
We'll jump and race, we'll skip and hop,
We'll play at ball, at hoop, or top;
Sing! loudly sing!

4.
Sing! softly sing!
When dusky night doth fling
Its shadows o'er our drowsy heads,
In peace we then will seek our beds;
Sing! softly sing

5.
Sing! early sing!
When morn the light shall wing,
We then will rise, and cheerful, too,
Resolved our lessons well to do;
Sing! early sing!


Slowly.
From C. GLASER.
1. Stars are blink-ing, stars are wink-ing From the sky so high to me: I seem to hear them
call-ing, Sweet sounds from heav-en fall-ing, "Here we live . . . . . so hap-pi-ly."

2.

Ever softly, yet so clearly,
Call the stars at night to me,—
"No more in sorrow straying,
Come, rise, no more delaying,
Be as pure and bright as we!

3.

Lights of heaven, brightly shining
Through the long and darksome night!
Our home is far above you,
But still we love to view you,
Emblems pure of heavenly light.

THE OLD HUNDREDTH. L. M.

W. FRANK.

2.

1. From all that dwell below the skies,
Let the Creator's praise arise:
Let the Redeemer's name be sung,
Through every land—by every tongue.

2. Eternal are thy mercies, Lord;
Eternal truth attends thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

3.

1. With one consent, let all the earth
To God their cheerful voices raise;
Glad homage pay, with awful mirth,
And sing before him songs of praise.

2. Convinced that he is God alone,
From whom both we and all proceed;
We, whom he chooses for his own,
The flock which he vouchsafes to feed.

3. Oh, enter then his temple gate,
Thence to his courts devoutly press;
And still your grateful hymns repeat,
And still his name with praises bless.

4. For he's the Lord—supremely good,
His mercy is for ever sure;
His truth which always firmly stood,
To endless ages shall endure.

4.

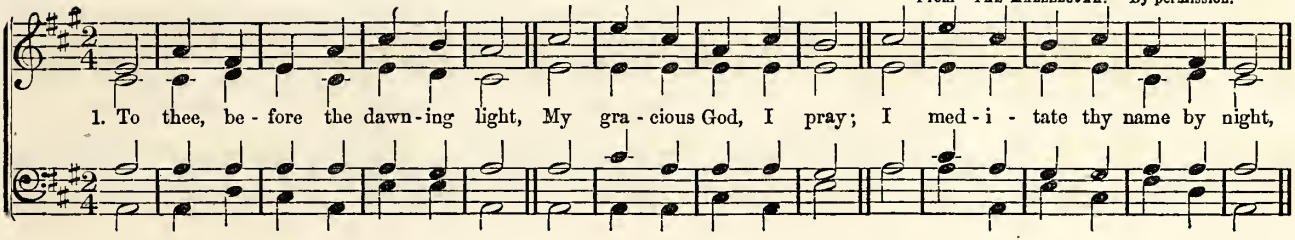
1. My soul, inspired with sacred love,
God's holy name for ever bless;
Of all his favors mindful prove,
And still thy grateful thanks express.

2. The Lord abounds with tender love,
And unexampled acts of grace;
His wakened wrath does slowly move,
His willing mercy flies apace.

3. As far as 'tis from east to west,
So far has he our sins removed,
Who, with a father's tender breast,
Has such as fear him always loved.

4. Let every creature jointly bless
The mighty Lord; and thou, my heart,
With grateful joy thy thanks express,
And in this concert bear thy part.

From "The Hallelujah." By permission.



5.

2. My spirit faints to see thy grace—
Thy promise bears me up;
And while salvation long delays,
Thy word supports my hope.

3. When midnight darkness vails the skies,
I call thy works to mind;
My thoughts in warm devotion rise,
And sweet acceptance find.

6.

1. How precious is the book divine,
By inspiration given!
Bright as a lamp, its doctrines shine,
To guide our souls to heaven.

2. It sweetly cheers our drooping hearts,
In this dark vale of tears;
Life, light, and joy it still imparts,
And quells our rising fears.

3. This lamp, through all the tedious night
Of life, shall guide our way;
Till we behold the clearer light
Of an eternal day.

7.

1. Through all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ.

2. Of his deliverance I will boast,
Till all that are distressed
From my example comfort take,
And charm their griefs to rest.

3. Oh! magnify the Lord with me,
With me exalt his name;
When in distress, to him I called,
He to my rescue came.

4. The hosts of God encamp around
The dwellings of the just;
Deliverance he affords to all
Who on his succor trust.

5. Oh! make but trial of his love,
Experience will decide
How blest are they, and only they,
Who in his truth confide.

6. Fear him, ye saints, and you will then
Have nothing else to fear;
Make you his service your delight,
He'll make your wants his care.

EVAN. C. M.

From the "THE HALLELUJAH." By permission.

8.

2. For she has treasures greater far
Than east or west unfold;
And her rewards more precious are
Than all their stores of gold.

3. She guides the young with innocence
In pleasure's paths to tread;
A crown of glory she bestows
Upon the hoary head.

4. According as her labors rise,
So her rewards increase;
Her ways are ways of pleasantness,
And all her paths are peace.

9.

1. IN mercy, Lord, remember me,
Through all the hours of night;
And grant to me most graciously
The safeguard of thy might.

2. With cheerful heart I close my eyes,
Since thou wilt not remove:
Oh! in the morning let me rise,
Rejoicing in thy love.

3. Or, if this night should prove the last,
And end my transient days;
Oh! take me to thy promised rest!
Where I may sing thy praise.

10.

1. OH that the Lord would guide my ways
To keep his statutes still!
Oh that my God would grant me grace
To know and do his will!

1. Oh send thy Spirit down, to write
Thy law upon my heart;
Nor let my tongue indulge deceit,
Nor act the liar's part.

3. Order my footsteps by thy word,
And make my heart sincere;
Let sin have no dominion, Lord,
But keep my conscience clear.

4. Make me to walk in thy commands—
'Tis a delightful road;
Nor let my head, nor heart, nor hands,
Offend against my God.

11.

1. GREAT God, in whom we live and move,
Accept our feeble praise,
For all the mercy, grace, and love,
Which crown our youthful days.

2. For countless mercies, love unknown,
Lord, what can we impart?
Thou didst require one gift alone,
The offering of the heart.

3. Incline us, Lord, to give it thee;
Preserve us by thy grace,
Till death shall bring us all to see
Thy glory face to face.

One of the best German tunes.

12.

2. Where'er we travel, go;
Where'er we rest, abide;
Do thou our path on earth surround,
And all our footsteps guide.

3. We ne'er again on earth
May thus together meet;
O grant that in our home above
We may each other greet,

4. Thus, Lord, before thy throne,
Our last adieus are given;
In life and death may each fare well,
Till all shall meet in heaven.

13.

1. Oh! blessed souls are they,
Whose sins are covered o'er;
Divinely blest, to whom the Lord
Imputes their guilt no more.

2. They mourn their follies past,
And keep their hearts with care;
Their lips and lives, without deceit,
Shall prove their faith sincere.

3. While I concealed my guilt,
I felt the festering wound;
But I confessed my sins to thee,
And ready pardon found.

14.

1. Blest are the sons of peace,
Whose hearts and hopes are one;
Whose kind designs to serve and please
Through all their actions run.

2. Blest is the pious house,
Where zeal and friendship meet;
Their songs of praise, their mingled vows,
Make their communion sweet.

3. From those celestial springs
Such streams of pleasure flow,
As no increase of riches brings,
Nor honors can bestow.

4. Thus on the heavenly hills
The saints are blest above;
Where joy, like morning dew, distills,
And all the air is love.

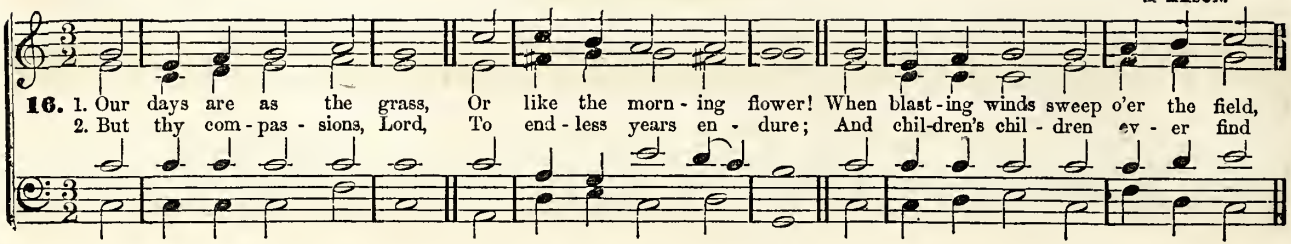
15.

1. Come—sound his praise abroad,
And hymns of glory sing:
Jehovah is the sovereign God,
The universal King.

2. Come—worship at his throne,
Come—bow before the Lord;
We are his work, and not our own;
He formed us by his word.

3. To-day attend his voice,
Nor dare provoke his rod;
Come—like the people of his choice,
And own your gracious God.

L. MASON.


16. 1. Our days are as the grass, Or like the morn - ing flower! When blast - ing winds sweep o'er the field,
2. But thy com - pas - sions, Lord, To end - less years en - dure; And chil-dren's chil - dren ev - er find
It with - ers in an hour.
Thy words of prom - ise sure.

17.

1. The Lord my Shepherd is;
I shall be well supplied;
Since he is mine, and I am his,
What can I want beside?

2. He leads me to the place,
Where heavenly pasture grows;
Where living waters gently pass,
And full salvation flows.

3. If e'er I go astray,
He does my soul reclaim;
And guides me in his own right way,
For his most holy name.

4. While he affords his aid,
I can not yield to fear;
Tho' I should walk thro' death's dark shade,
My Shepherd's with me there.

18.

1. Behold the morning sun
Begins his glorious way;
His beams through all the nations run,
And life and light convey.

2. But where the gospel comes,
It spreads diviner light;
It calls dead sinners from their tombs,
And gives the blind their sight.

3. How perfect is thy word!
And all thy judgments just!
For ever sure thy promise, Lord,
And we securely trust.

4. My gracious God, how plain
Are thy directions given!
Oh! may I never read in vain,
But find the path to heaven.

19.

1. My soul, repeat his praise,
Whose mercies are so great:
Whose anger is so slow to rise,
So ready to abate.

2. His power subdues our sins,
And his forgiving love,
Far as the east is from the west,
Doth all our guilt remove.

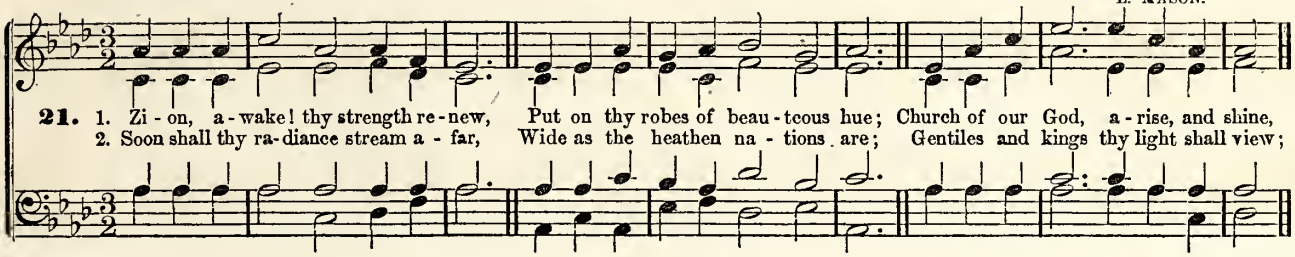
3. High as the heavens are raised
Above the ground we tread,
So far the riches of his grace
Our highest thoughts exceed.

20.

1. Blest are the pure in heart,
For they shall see our God;
The secret of the Lord is theirs;
Their soul is his abode.

2. Still to the lowly soul
He doth himself impart,
And for his temple and his throne
Selects the pure in heart.

L. MASON.


21. 1. Zi - on, a - wake! thy strength re - new, Put on thy robes of beau - teous hue; Church of our God, a - rise, and shine,
2. Soon shall thy ra - diance stream a - far, Wide as the heathen na - tions are; Gentiles and kings thy light shall view;

22.

1. How blest the sacred tie that binds
In union sweet according minds!
How swift the heavenly course they run,
Whose hearts, whose faith, whose hopes, are one.

2. To each, the soul of each how dear!
What tender love! what holy fear!
How doth the generous flame within
Refine from earth, and cleanse from sin!

3. Their streaming eyes together flow
For human guilt, and human woe;
Their ardent prayers together rise,
Like mingling flames in sacrifice.

4. Nor shall the glowing flame expire,
When nature droops her waning fire;
Then shall they meet in realms above,
A heaven of joy, because of love.

23.

1. Give thanks to God, he reigns above;
Kind are his thoughts, his name is love;
His mercy ages past have known,
And ages long to come shall own.

2. He feeds and clothes us all the way;
He guides our footsteps, lest we stray;
He guards us with a powerful hand,
And brings us to the heavenly land.

3. Oh, let the saints with joy record
The truth and goodness of the Lord!
How great his works! how kind his ways!
Let every tongue pronounce his praise.

24.

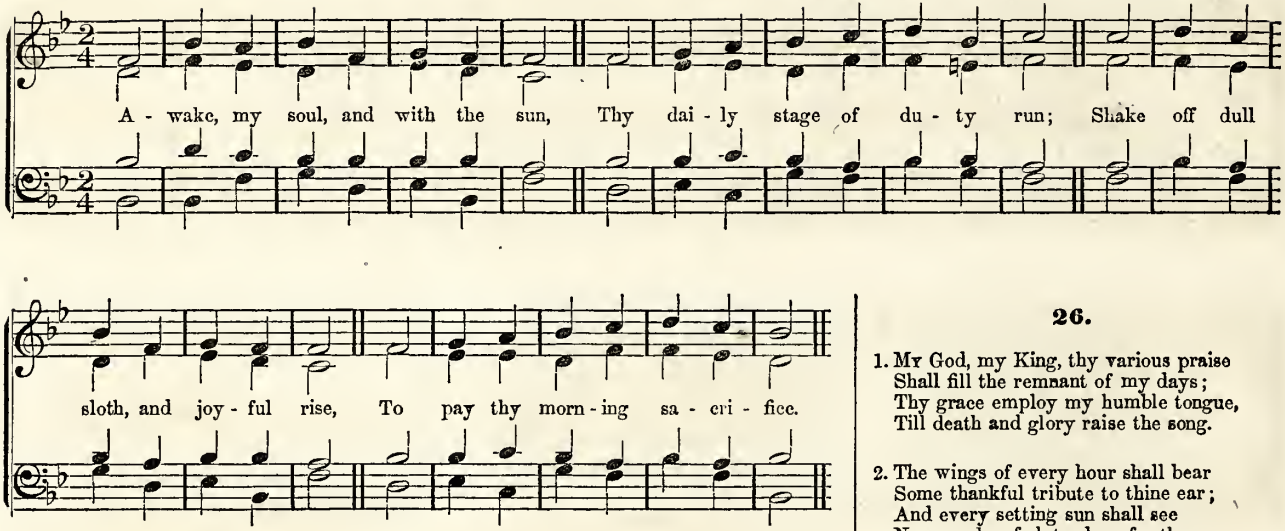
1. The flowery spring, at God's command,
Perfumes the air, and paints the land:
The summer rays with vigor shine,
To raise the corn, and cheer the vine.

2. His hand in autumn richly pours,
Through all her coasts, redundant stores;
And winters, softened by his care,
No more the face of horror wear.

3. The changing seasons, months, and days,
Demand successive songs of praise;
And be the cheerful homage paid,
With morning light, and evening shade.

4. And O, may each harmonious tongue
In worlds unknown the praise prolong,
And in those brighter courts adore,
Where days and years revolve no more.

This tune is taken, by permission, from "The Hallelujah."


A - wake, my soul, and with the sun, Thy dai - ly stage of du - ty run; Shake off dull
sloth, and joy - ful rise, To pay thy morn - ing sa - cri - fice.

25.

1. Awake, my soul, and with the sun,
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise,
To pay thy morning sacrifice.

2. Glory to thee, who safe hast kept,
And hast refreshed me while I slept:
Grant, Lord, when I from death shall wake,
I may of endless life partake.

3. Lord, I my vows to thee renew;
Scatter my sins as morning dew;
Guard my first springs of thought and will,
And with thyself my spirit fill.

4. Direct, control, suggest, this day,
All I design, or do, or say;
That all my powers, with all their might,
In thy sole glory may unite.

26.

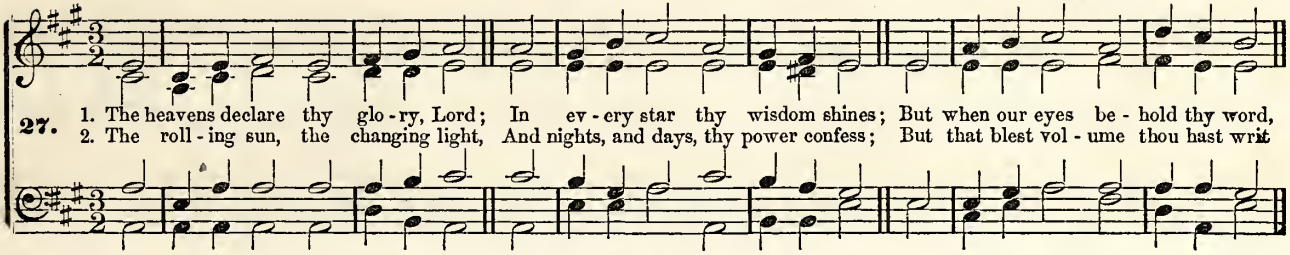
1. My God, my King, thy various praise
Shall fill the remnant of my days;
Thy grace employ my humble tongue,
Till death and glory raise the song.

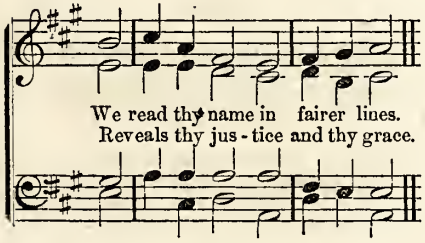
2. The wings of every hour shall bear
Some thankful tribute to thine ear;
And every setting sun shall see
New works of duty done for thee.

3. Thy works with boundless glory shine,
And speak thy majesty divine;
Let every realm with joy proclaim
The sound and honor of thy name.

4. Let distant times and nations raise
The long succession of thy praise,
And unborn ages make my song
The joy and triumph of their tongue.

LOWELL MASON. 1830.


27.
1. The heavens declare thy glo - ry, Lord; In ev - ery star thy wisdom shines; But when our eyes be - hold thy word,
2. The roll - ing sun, the changing light, And nights, and days, thy power confess; But that blest vol - ume thou hast writ



3. Great Sun of Righteousness, arise;
O, bless the world with heavenly light;
Thy gospel makes the simple wise;
Thy laws are pure, thy judgments right.

4. Thy noblest wonders here we view,
In souls renewed and sins forgiven;
Lord, cleanse my sins, my soul renew,
And make thy word my guide to heaven.

28.

1. Youth, health, and strength are ours to-day,
And years to come in prospect lie;
But youth, health, strength must soon decay,
This year, this moment, we may die.

2. Lord, to thyself our spirits draw,
Bind our affections with thy love;
Incline our hearts to keep thy law,
And fix our hopes on things above.

3. Heavenward our course on earth be bent,
Where'er our future lot is cast;
And life, thus well and wisely spent,
Be pure and holy to the last.

29.

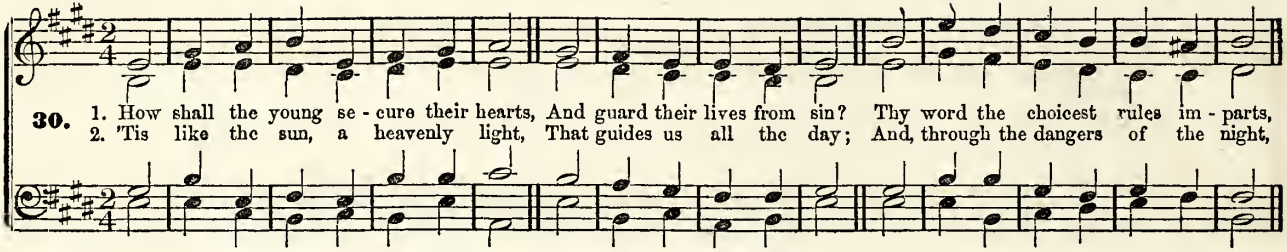
1. Awake, my soul, awake my tongue;
My God demands thy grateful song;
Let all my inmost powers record
The wondrous mercy of the Lord.

2. Divinely free his mercy flows,
Forgives my sins, allays my woes;
He bids approaching death remove,
And crowns me with indulgent love.

3. His mercy, with unchanging rays,
Forever shines, while time decays;
And children's children shall record
The truth and goodness of the Lord.

4. While all his works his praise proclaim,
And men and angels bless his name;
O, let my heart, my life, my tongue,
Attend, and join the blissful song.

From the Scotch Psalter, 1615.


30.
1. How shall the young se - cure their hearts, And guard their lives from sin? Thy word the choicest rules im - parts,
2. 'Tis like the sun, a heavenly light, That guides us all the day; And, through the dangers of the night,
To keep the conscience clean.
A lamp to lead our way.

3. Thy precepts make me truly wise;
I hate the sinner's road:
I hate my own vain thoughts that rise,
But love thy law, my God.

4. Thy word is everlasting truth:
How pure is every page!—
That holy book shall guide our youth,
And well support our age.

31.

1. Let children hear the mighty deeds
Which God performed of old,
Which in our younger years we saw,
And which our fathers told.

2. He bids us make his glories known,
His works of power and grace;
And we'll convey his wonders down
Through every rising race.

3. Our lips shall tell them to our sons,
And they again to theirs,
That generations yet unborn
May teach them to their heirs.

4. Thus shall they learn, in God alone
Their hope securely stands,
That they may ne'er forget his works,
But practise his commands.

32.

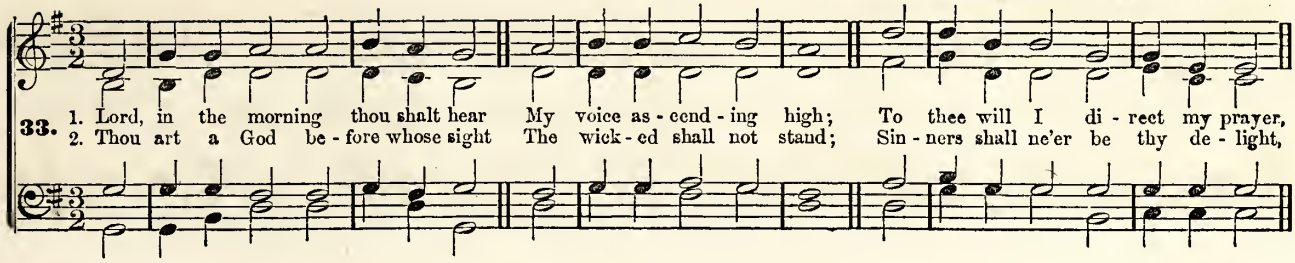
1. No change of time shall ever shock
My trust, O Lord, in thee;
For thou hast always been my rock,
A sure defence to me.

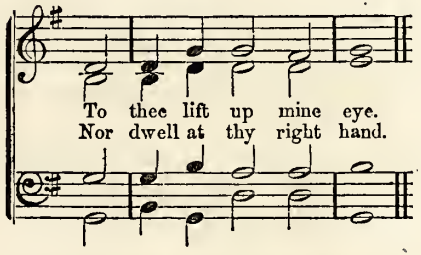
2. Thou our deliverer art, O God;
Our trust is in thy power;
Thou art our shield from foes abroad,
Our safeguard, and our tower.

3. To thee will we address our prayer,
To whom all praise we owe:
O, may we, by thy watchful care,
Be saved from every foe.

4. Then let Jehovah be adored,
On whom our hopes depend;
For who, except the mighty Lord,
His people can defend?

From a German Tune, by L. MASON.


33.
1. Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer,
2. Thou art a God be - fore whose sight The wick - ed shall not stand; Sin - ners shall ne'er be thy de - light,



3. But to thy house will I resort,
To taste thy mercies there;
I will frequent thine holy court,
And worship in thy fear.

4. O, may thy Spirit guide my feet
In ways of righteousness,
Make every path of duty straight,
And plain before my face.

34.

1. Lift up to God the voice of praise,
Whose breath our souls inspired;
Loud, and more loud, the anthems raise,
With grateful ardor fired.

2. Lift up to God the voice of praise,
Whose goodness, passing thought,
Loads every moment, as it flies,
With benefits unsought.

3. Lift up to God the voice of praise,
From whom salvation flows;
Who sent his Son our souls to save
From everlasting woes.

4. Lift up to God the voice of praise,
For hope's transporting ray,
Which lights, thro' darkest shades of death,
To realms of endless day.

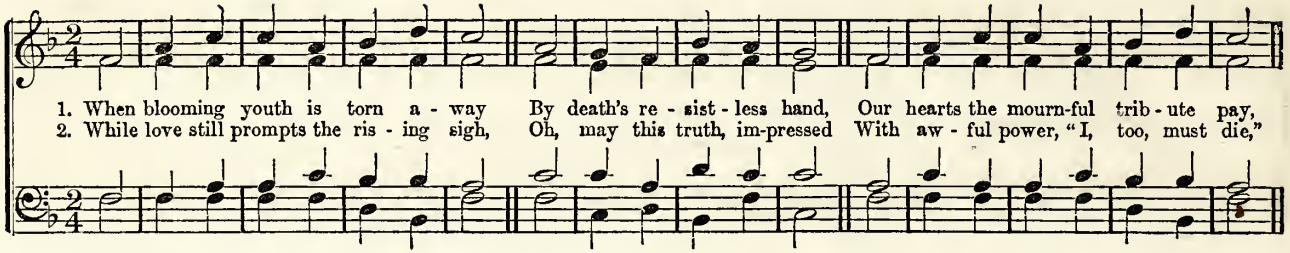
35.

1. God of my life, my morning song
To thee I cheerful raise:
Thine acts of love 'tis good to sing,
And pleasant 'tis to praise.

2. Preserved by thy almighty arm,
I passed the shades of night,
Serene, and safe from every harm,
To see the morning light.

3. O, let the same almighty care
Through all this day attend;
From every danger, every snare,
My heedless steps defend.

4. Smile on my minutes as they roll,
And guide my future days;
And let thy goodness fill my soul
With gratitude and praise.


1. When blooming youth is torn a - way By death's re - sist - less hand, Our hearts the mourn-ful trib - ute pay,
2. While love still prompts the ris - ing sigh, Oh, may this truth, im-pressed With aw - ful power, "I, too, must die,"

36.

3. Let this vain world delude no more;
Behold the opening tomb!
It bids us seize the present hour—
To-morrow death may come.

4. Great God, thy sovereign grace impart,
With cleansing, healing power;
This only can prepare the heart
For death's surprising hour.

37.

1. Life is a span, a fleeting hour,
How soon the vapor flies!
Man is a tender, transient flower,
That ev'n in blooming, dies.

2. The once-loved form, now cold and dead,
Each mournful thought employs;
And nature weeps her comforts fled,
And withered all her joys.

3. Hope looks beyond the bounds of time,
When what we now deplore,
Shall rise in full, immortal prime,
And bloom to fade no more.

4. Cease then, fond nature, cease thy tears,
Thy Saviour dwells on high;
There everlasting spring appears,
There joys shall never die.

38.

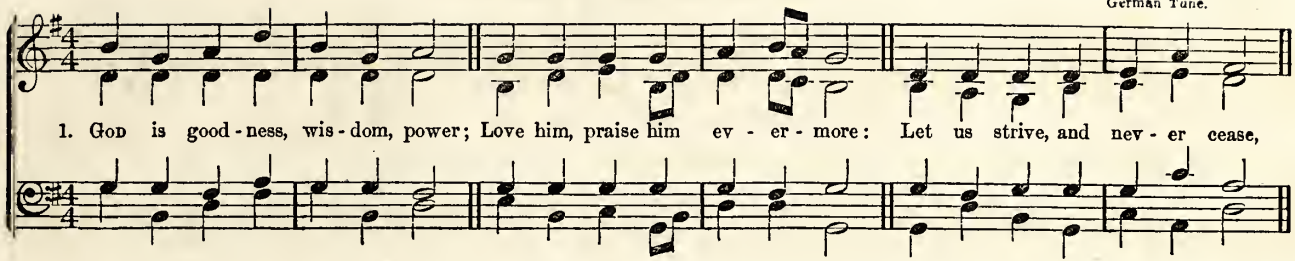
1. As bowed by sudden storms, the rose
Sinks on the garden's breast,
Down to the grave our *brother* goes,
In silence there to rest.

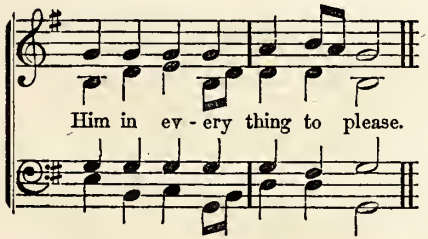
2. No more with us his tuneful voice
The hymn of praise shall swell;
No more his cheerful heart rejoice
When peals the Sabbath bell.

3. Yet, if, in yonder cloudless sphere,
Amid a sinless throng,
He utters in his Saviour's ear
The everlasting song,—

4. No more we'll mourn the absent friend,
But lift our earnest prayer,
And daily every effort bend
To rise and join him there.

German Tune.





39.

2. Born for this intent we are,
Our Creator to declare;
God to love, and serve, and praise,
God to honor all our days.

3. Holy, holy, holy Lord!—
Live, by heaven and earth adored!
Filled with thee, let all things cry,
Glory be to God most high!

40.

1. Thus said Jesus: "Go and do
As thou wouldst be done unto;"
Here thy perfect duty see,
All that God requires of thee.

2. Wouldst thou, when thy faults are known,
Wish that pardon should be shown?
Be forgiving, then, and do
As thou wouldst be done unto.

3. Shouldst thou helpless be and poor,
Wouldst thou not for aid implore?
Think of others, then, and be
What thou wouldst they should to thee.

4. For compassion if thou call,
Be compassionate to all;
If thou wouldst affection find,
Be affectionate and kind.

5. If thou wouldst obtain the love
Of thy gracious Lord above,
Then to all his children be
What thou wouldst they should to thee.

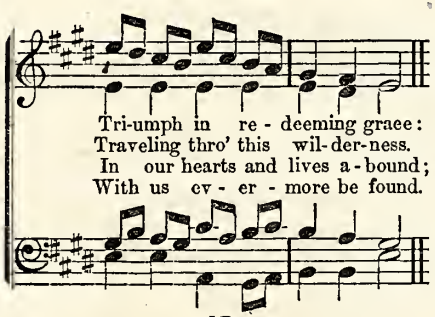
41.

1. For a season called to part,
Let us now ourselves commend
To the gracious eye and heart
Of our ever-present Friend.

2. Father, hear our humble prayer,
Tender Shepherd of thy sheep,
Let thy mercy and thy care
All our souls in safety keep.

3. In thy strength may we be strong,
Sweeten every cross and pain;
Give us, if we live, ere long
Here to meet in peace again.

42. 1. Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace!
Let us, each thy love pos - sess - ing,
Oh, re - fresh us, Oh, re - fresh us,
2. Thanks we give, and a - do - ra - tion, For thy gos - pel's joy - ful sound;
May the fruits of thy sal - va - tion
May thy pres - ence, May thy pres - ence



43.

1. Israel's Shepherd, guide me, feed me,
Through my pilgrimage below,
And beside the waters lead me,
Where thy flock rejoicing go.
2. Lord, thy guardian presence ever,
Meekly kneeling, I implore;
I have found thee, I would never,
Never wander from thee more.

44.

1. Heavenly Father! grant thy blessing
On the teaching of this day;
That our hearts, thy fear possessing,
May from sin be turned away.
2. Have we wandered? O, forgive us!
Have we wished from truth to rove?
Turn, Oh, turn us, and receive us,
And incline our hearts to love.

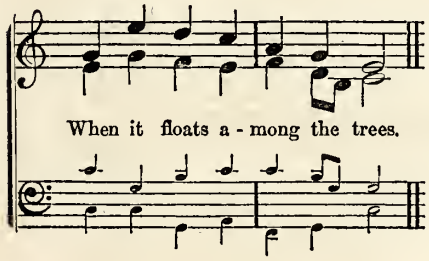
45.

1. God is love; his mercy brightens
All the path in which we rove;
Bliss he wakes, and woe he lightens;
God is wisdom, God is love.
2. Chance and change are busy ever;
Man decays, and ages move;
But his mercy waneth never;
God is wisdom, God is love.
3. Ev'n the hour that darkest seemeth
Will his changeless goodness prove;
From the gloom his brightness streameth;
God is wisdom, God is love.
4. He with earthly cares entwineth
Hope and comfort from above:
Everywhere his glory shineth;
God is wisdom, God is love.

46.

1. When the joyous day is dawning,
And the happy light we see,
We, who live in life's pure morning,
Father, would remember thee.
2. While in quiet we were sleeping,
Kindly, though we knew it not,
Thou a guardian watch wert keeping;
Never is thy child forgot.
3. Now another day is given,
With thy love may it be blest;
May we think of thee and heaven,
Of that purer, better rest.

Slow and Soft.



47.

2. Peaceful be thy silent slumber,
Peaceful in the grave so low;
Thou no more wilt join our number,
Thou no more our songs shalt know.

3. Dearest sister, thou hast left us,
Here thy loss we deeply feel;
But 'tis God that hath bereft us,
He can all our sorrows heal.

4. Yet again we hope to meet thee,
When the day of life is fled,
Then in heaven, with joy to greet thee,
Where no farewell tear is shed.

48.

1. One sweet flower has drooped and faded,
One sweet youthful voice has fled,
One fair brow the grave has shaded,
One dear school-mate now is dead.

2. But we feel no thought of sadness,
For our friend is happy now;
She has knelt in soul-felt gladness,
Where the blessed angels bow.

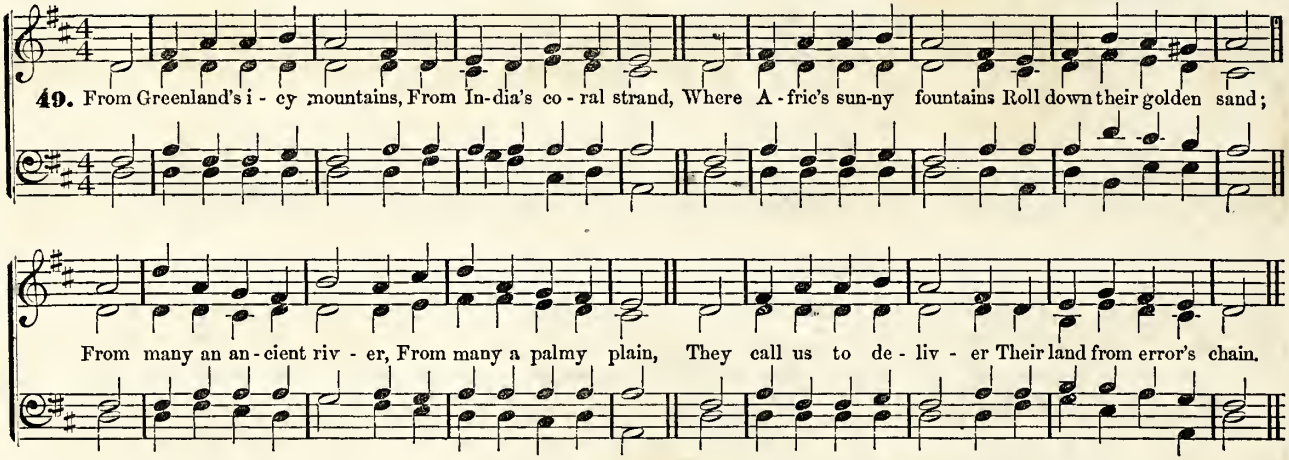
3. *She* has gone to heaven before us,
But *she* turns and waves *her* hand,
Pointing to the glories o'er us,
In that happy spirit-land.

4. May our footsteps never falter
In the path that *she* has trod;
May we worship at the altar
Of the great and living God.

5. Lord, may angels watch above us,
Keep us all from error free,
May they guard, and guide, and love us,
Till, like *her*, we go to thee.

* Orlginally written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 3, 1833. This tune may be sung in two parts by Treble voices.

LOWELL MASON. 1825.


49. From Greenland's i - cy mountains, From In-dia's co - ral strand, Where A - fric's sun-ny fountains Roll down their golden sand;
From many an an - cient riv - er, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

2. What though the spiey breezes
Blow soft o'er Ceylon's isle—
Though every prospect pleases,
And only man is vile?—
In vain, with lavish kindness,
The gifts of God are strown;
The heathen, in his blindness,
Bows down to wood and stone.

3. Shall we, whose souls are lighted
By wisdom from on high—
Shall we, to man benighted,
The lamp of life deny?—
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4. Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

50. *Remember thy Creator.*

1. "Remember thy Creator,"
While youth's fair spring is bright;
Before thy cares are greater,
Before comes age's night;
While yet the sun shines o'er thee,
While stars the darkness cheer;
While life is all before thee,
Thy great Creator fear.

2. "Remember thy Creator,"
Ere life resigns its trust,
Ere sinks dissolving nature,
And dust returns to dust;
Before with God, who gave it,
The spirit shall appear:
He cries, who died to save it,
"Thy great Creator fear."

1. PURCELL.

PSALM XXIII.

1. The Lord | is my | shepherd;
   I | sha–ll | no–t | want.

2. He maketh me to lie down | in green | pastures:
   He leadeth me be- | side the | sti–ll | waters.

3. He re- | storeth · my | soul:
   He leadeth me in the paths of righteousness | for his | na–me's | sake.

4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil:
   For thou art with me: thy rod and thy | staff they | comfort | me.

5. Thou preparest a table before me in the presence | of mine | enemies.
   Thou anointest my head with oil: my | cu–p | runneth | over.

6. Surely goodness and mercy shall follow me all the | days of..my | life:
   And I will dwell in the | house · of the | Lord for- | ever.

2.

PSALM CXXI.

1. I will lift up mine eyes | unto · the | hills,
   From | whence— | cometh my | help.

2. My help cometh | from the | Lord,
   Who | made— | heaven and | earth.

3. He will not suffer thy | foot..to be | mov-ed:
   He that | keepeth thee | will not | slumber.

4. Behold, he that | keepeth | Israel
   Shall | neither | slumber..nor | sleep.

5. The Lord | is thy | keeper;
   The Lord is thy | shade up-..on | thy right | hand.

6. The sun shall not | smite thee..by | day;
   Nor the | moo–n | by— | night.

7. The Lord shall preserve thee | from all | evil;
   He | shall pre- | serve thy | soul.

8. The Lord shall preserve thy going out, and thy | coming | in;
   From this time forth, and | even for | ever- | more.

3. TALLIS.

PSALM LXVII.

1. God be merciful unto | us, and | bless us;
And cause his | face to | shine up- | on us.

2. That thy way be | known upon | earth,
Thy saving | health a- | mong all | nations.

3. Let the people praise | thee, O | God;
Let | all the | people | praise thee.

4. O let the nations be glad, and | sing for | joy;
For thou shalt judge the people righteously, and govern the | nations | upon | earth.

5. Let the people praise | thee, O | God;
Let | all the | people | praise thee.

6. Then shall the earth | yield her | increase;
And God, even | our own | God shall | bless us.

7. God | shall— | bless us;
And all the ends of the | earth shall | fear— | him

FROM PSALM CIII.

1. Like as a father | pitieth his | children,
So the Lord | pitieth | them that | fear him.

2. For the Lord | knoweth · our | frame,
He re- | membereth · that | we are | dust.

3. As for man his | days · are as | grass,
As the flower of the | field— | so he | flourisheth.

4. For the wind passeth over it, | and · it is | gone;
And the place there- | of shall | know it · no | more.

5. But the mercy of the Lord is from everlasting to everlasting upon | them that | fear him;
And his righteousness | unto | children's | children.

6. To such as | keep his | covenant,
And to those that remember his com- | mand-ments to | do— | them.

FROM PROVERBS.

1. Happy is the man that | findeth | wisdom,
And the man that | getteth | under- | standing.

2. For the merchandise of her is better than the | merchandise · of | silver,
And the gain there- | of than | fine— | gold.

3. She is more | precious · than | rubies:
And all the things thou canst desire are not to be com- | pared | unto | her.

4. Length of days is in her | right— | hand;
And in her | left hand | riches · and | honor.

5. Her ways are | ways of | pleasantness,
And | all her | paths are | peace.

6. She is a tree of life to them that lay | hold up-on | he
And happy is every | one · that re- | taineth | her.

7. Her ways are | ways of | pleasantness,
And | all her | paths are | peace.

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